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Music and Letters

APRIL 1949

Volume XXX

No. 2

THE ORIGIN OF THE IN NOMINE

BY ROBERT DONINGTON AND THURSTON DART

THE In Nomine is a form of instrumental chamber music important during the most creative period yet completed in English musical history: the Tudor and post-Tudor period.

In the sixteenth century, instrumentalists made much use of vocal music. They played both motets and madrigals on viols, lutes, wind or keyboard instruments, either as written, or adapted by more or less improvised "divisions". These divisions broke up the part-writing into figuration suited to the instruments employed; yet even this device was of vocal origin, and continued to be vocally exploited. The debt of the instrumentalists to the singers has perhaps been exaggerated; but it was very real. Dance music, with its symmetrical forms and incisive rhythms, contributed a further share.

The In Nomine was the chief means by which the great tradition of vocal polyphony was brought to bear on the evolution of genuinely instrumental chamber music in England. In form it is a normal polyphonic setting of a *canto fermo* melody, treated in sections each of which is ordinarily provided with its own point(s) of imitation or other thematic material. The earlier In Nomines, like the contemporary motets, usually have their sections dovetailed; the later In Nomines tend to contrasting fugal and homophonic sections, rather more dramatically separated, and much more instrumental.

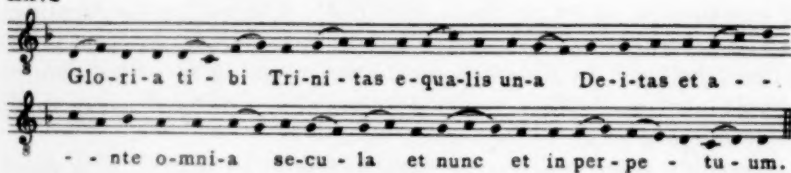
The peculiarity of the In Nomine lies in its fidelity to a single *canto fermo*, the Gregorian antiphon "Gloria tibi Trinitas". This fidelity needs explaining; and so does the oddity of giving the In Nomine a name which does not occur in the original text of the "Gloria tibi Trinitas" melody. There have been a number of ingenious guesses since Roger North's inaccurately laconic description: "it was only descanting upon the eight notes [why eight?]

with which the syllables (*In Nomine domine*) agreed".¹ Some valuable research has been done on the form, notably by Dr. Ernst Meyer.² The Dolmetsch family scored several of the best *In Nomines* and played them on their original instruments, the consort of viols; Donington made a further selection for the English Consort of Viols. Experience shows that the *canto fermo* in question works extremely well. It is supple, well-shaped and not too long; its climaxes are admirably placed. Those *In Nomines* (perhaps a dozen out of some hundred and fifty) where contrapuntal ingenuity is transcended and genius takes command are flawless works of art.

Thus the choice was a good one; and the explanation, on which the present authors hit independently, is not less simple.³

The point of departure is Taverner's six-part Mass, 'Gloria tibi Trinitas', published in 'Tudor Church Music', Vol. I, pp. 126 *seq.* The work occurs in two major sets of part-books in the Bodleian (MSS. Mus. Sch. e 376-81) and Christ Church (MSS. 979-83; the tenor book is missing) as well as in MSS. at Tenbury, the Royal College of Music and the British Museum. Its form is typical of the early Tudor Mass and derives from contemporary continental models. The Mass is divided into four big sections, Gloria, Credo, Sanctus with Benedictus and Agnus Dei. The Kyrie is omitted. Each section begins in triple time ($\Phi = \frac{3}{1}$) and ends in duple ($\Phi = \frac{2}{1}$). The Agnus Dei has in addition a coda ('Dona nobis pacem') in a different kind of triple time ($\mathbb{C} = \frac{3}{2}$) to round off the whole work. Two elements are used to hold the whole Mass together. One is its *canto fermo*, the first Antiphon at Vespers on Trinity Sunday, given here as it occurs in the Sarum Antiphoner:

Ex. 1

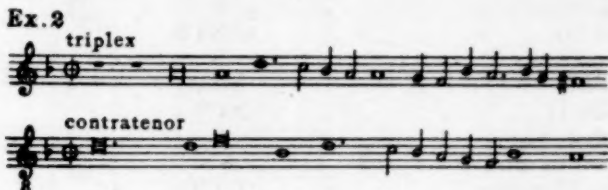


¹ 'Memoires of Musick' (1728), ed. Rimbault (London, 1846), p. 69.

² The "In Nomine" . . . , M. & L., Jan. 1936; 'Die mehrstimmige Spielmusik des 17. Jahrhunderts' (Cassel, 1934); 'English Chamber Music' (London, 1946).

³ The following footnote appears on p. 73 of Manfred F. Bukofzer's 'Music in the Baroque Era' (New York, 1947; London, 1948): "For the answer to the puzzling question why the antiphon was known as *In Nomine* see Reese, 'Music in the Renaissance' (in preparation) ch. 16."

The second element consists of a pair of associated motto-themes which appear in the triplex and contratenor parts at the beginning of each of the four sections of the Mass. They appear first as:



Subsequent occurrences differ in one or two details from the first but are substantially the same. At the beginning of the Mass the triplex theme is used in the sextus, tenor and bassus parts as well. It makes an additional appearance right at the end of the work, at the beginning of the third "Agnus Dei". On this occasion only it is in duple time; elsewhere it is in triple.

The *canto fermo* is, with three small exceptions, confined to the medius part. In each of the first three sections of the Mass it is stated three times in all, an allusion to the title ('Trinitas') of the Mass, no doubt; in the "Agnus Dei" twice. The exceptions are the first "Qui tollis" and the "Benedictus"—in both of these the bassus has the first ten notes or so of the tune—and the "Qui venit", where the tenor has the first thirteen. In general the notes of the *canto fermo* are unequal in length to a greater or less degree; they are equal, however, in the "In nomine" (breves), the second "Osanna" (semibreves) and the "Dona nobis" (dotted semibreves).

The texture of the Mass is full of effective and carefully devised contrast. Passages for the whole choir alternate with passages for a few voices only. Various combinations of voices are contrasted with one another. In the "Crucifixus" the triplex singers are divided into two, a relic of the peculiarly English gimel technique. Each of the main sections ends with all six parts singing. The following table shows how the work is laid out. In the column at the extreme left appear the initial words of each section or subsection of the Mass; next, for which voices it is set; next, the time-signature; lastly, how the eleven statements of the *canto fermo* occur.

Section	Voices	Time-signature	Theme
Gloria	plain-song		
Et in terra	6	Φ	¹ T
Laudamus te	CTB		I
Gracias agimus	6		
Domine fili	XCSTB		
Domine Deus	6	Φ	² $\frac{1}{T}$
Qui tollis I	MSB		I
Qui tollis II	XCT		
Qui sedes	6		
Quoniam tu solus	XS	Φ	
Tu solus Dominus	CTB		
Tu solus altissimus	XMS		
Cum sancto	6		³ I
Credo	plain-song		
Patrem omnipotentem	XMC	Φ	⁴ T
Factorem celi	6		
Visibilium omnium	CST		
Et in unum	XB		
Et ex patre	6	Φ	⁵ $\frac{1}{T}$
Et incarnatus	MCXT		$\frac{1}{I}$
Crucifixus	XXB		⁶ $\frac{1}{I}$
Et resurrexit	6		⁷ T
Et exspecto	6	Φ	
Sanctus	6		
Sanctus II	MT		
Dominus Deus	6		
Pleni sunt	MCS	Φ	
Gloria tua	XTB		
Osanna in excelsis I	6		
Benedictus	SB		
Qui venit	STB	Φ	⁸ I in =
In nomine	XMCB		⁹ I in o
Osanna in excelsis II	6		¹⁰ I
Agnus Dei	6		
Qui tollis	MCSTB	Φ	
Miserere I	6		
Agnus II	STB		
Miserere II	MSTB		
Agnus III	XC	C	
Dona nobis	6		¹¹ I in o.

X=Triplex, M=Medius, C=Contratenor, S=Sextus, T=Tenor,
B=Bassus.

It will be seen that in several parts of the Mass the *canto fermo* is altogether absent. In others only, part of it appears. Complete statements occur in the "Cum sancto", "Et exspecto", "In nomine", "Osanna II" and "Dona nobis". Only in the "In

nomine" does the *whole* melody appear, in notes of *equal* length, in *duple* time, and with only *three* accompanying parts:

Ex. 3

The musical score for 'In Nomine' is presented on six staves. The top staff (X) is the vocal melody, with lyrics 'in no-mi-ne'. The second staff (M) is a vocal part, also with lyrics 'in no-mi-ne'. The third staff (C) is a vocal part, with lyrics 'in no-mi-ne'. The fourth staff (S) is a vocal part, with lyrics 'in no-mi-ne'. The fifth staff (T) is a vocal part, with lyrics 'in no-mi-ne'. The sixth staff (B) is a basso continuo line, with lyrics 'in no-mi-ne'. The notation is in simple mensural notation, with notes of equal length in duple time.

Now to the early sixteenth-century secular musician four-part writing was far more familiar than six-part, and the straightforwardness of C made much more appeal than the complexities of D and C . Coloration, pricks of division, unusual ligatures and all the other apparatus of earlier mensural notation made these the scholar's delight, the teacher's despair and the performer's distraction. Most of the secular music of this period is either in duple time or else in a simple trochaic triple rhythm.⁴ Italian violists like the Milanese in Henry VIII's service were certainly always on the lookout for new vocal music to add to their instrumental repertory, and perhaps they were the first to hit on Taverner's 'In Nomine'. Not only is it in simple notation, but also in what to them would have been a familiar type, the contrapuntal setting of a plainsong *canto fermo*. Or perhaps it was Taverner himself, "repenting of the popish ditties he made in his blindness", who thus indulged in a little image-breaking. For on the internal evidence of the Bodleian MSS. the Mass must date from before 1528, when Taverner, Master of the Choristers at Cardinal's (*i.e.* Christ Church) College, Oxford, was in trouble with the authorities on a grave charge of heresy. He escaped from it only because, in Foxe's words ('Martyrs'), "the Cardinal for his musick excused him".

⁴ It is significant that Italian handbooks on instrumental ornamentation like Ganassi's absurdly elaborate 'La Fontegara' (1535) or the first part of Ortiz's 'Trattado' (1553) concentrate their attention on cadences and passages in duple time. So do the concise "introductions to music" at the beginning of the Petrucci and Attaignant lute-books.

Two years later his fanatically Lutheran views led to his being removed from his Oxford post.

Certainly by the middle of the century 'Taverners In Nomine' had become well known. A keyboard version appears in the Mulliner virginal book⁵, and Day's 'Certaine Notes' (1560) includes a setting to English words.⁶ The In Nomine is not yet a purely instrumental form. Other composers had by this time used the theme as a basis for counterpoint. The Mulliner book contains settings by Carleton, Blytheman (six!), Allwoode, Johnson and anon. Parsons, who died in January 1569, wrote half a dozen. Tye, dying three years later, wrote twenty-one. In the second half of the century scores of In Nomines were written, many of them astonishingly ingenious, and the form remained in constant though perhaps diminishing use until Purcell wrote the last in 1680. But this article is on the origin of the In Nomine, not its history.

⁵ Add MS. 30513 (c. 1555).

⁶ Reprinted in 'Tudor Church Music', Vol. III. Elsewhere in this volume another "parody" version with English words of Taverner's 'In Nomine' is mentioned.

ADDITIONAL NOTES

(1) In the interval between the writing of this article and its appearance in print, Dom Anselm Hughes has arrived at the same conclusions as the authors, quite independently.

(2) Contrapuntal settings of a plainsong *canto fermo* for instruments appear to have been current in England as well as in Italy. A beautiful English example, contemporary with Taverner's 'In Nomine,' is the 4-part 'A solis ortu cardine' in British Museum MS. Royal Appendix 58, ff. 31'-32.

R. O. MORRIS: AN APPRECIATION

BY EDMUND RUBBRA

ON November 14th 1930 a concert, entirely devoted to the works of R. O. Morris, was conducted by Arthur Bliss and Sir Adrian Boult. The works chosen were four: Suite for small orchestra, 'Concerto piccolo' for two violins and string orchestra, Concerto in G minor for violin and small orchestra and a Concertino in F for small orchestra. I mention this because the younger generation of musicians who were fortunate enough to be guided by R. O. Morris in their contrapuntal studies, or by his textbooks on counterpoint, harmony and form, experienced his gifts of lucid exposition without realizing that he had deeper creative gifts. These flowered and spent themselves in a few years, yet the works that resulted have a cultivated charm, a cleanliness of texture, a compactness of form, that are models of their kind. R. O. never spoke of his works, and even to mention them was latterly the gravest of social indelicacies; yet one feels that it is precisely because he was a composer in his own right that he had such insight, such direct intuitions, in his teaching. As, too, his own music was more exploratory than emotional, more the result of intellectual curiosity than of impelling desire, his judgments upon his pupils' music were far less biased and therefore far more helpful than would be those of a composer whose style and outlook were exclusive. He understood that the growing musical mind must be kept in as fluid a state as possible, knowing that it will eventually find its own level. Inspiration so often grows with technique; and if this is cramped at the outset by an insistence on certain stereotyped modes of expression the ideas assume manneristic shapes, and this for the unformed mind is one of the most difficult things to get rid of.

In my own student days, after writing many severely diatonic and modal motets, I was given the task of writing a double chromatic fugue for orchestra, a task that I resented at the time as being opposed to my severer inclinations, yet which proved to be of inestimable value in opening up new tonal fields in my imagination. Similarly, in the teaching of form, R. O. never believed in the "milk-poured-into-a-jug school", which virtually says: "Here's sonata form: now fill it up with your ideas". Form, he taught, is inherent in the idea: to let it reach its natural even if illogical

conclusion was better than to force it to conform to a preconceived ground-plan.

He did not defend the teaching of orthodox harmony and counterpoint (in his case the two combined) as inducements to recalcitrant ideas to assert themselves, or as in any way contributing to the ultimate values of music, but as a means of inculcating the value of *relationship* between chords and between individual notes. No chord is good or bad, *per se*: its relationships are the determining factors.

The severity of his discipline in technical matters, coupled with a remarkable breadth and openness when dealing with efforts in composition, made him an ideal teacher. The budding composer was never frustrated by his purely technical studies, because he was made to see them as preparatory and often exciting explorations.

His passing creates a gap that cannot be filled, and it is for those of us who were his pupils to give to the younger generation something of the breadth and wisdom that informed all his teaching.

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And from Beauty's gracious garden everlasting blossoms spring.
Peace and gladness flow serenely like the play of wave on wave:
Ev'ry impulse harsh and hostile turns to lofty thoughts and brave.

Words inspired and sounds harmonious bring immortal works to
birth;
Night and tempest are defeated, light transfigures all the earth.
Peace on earth and heart's contentment are the boons which men
hold dear:
Lo! the sunshine of the Muses brings these blessings ever near.

Oh, the blossoming of beauty when the heart to truth aspires!
When a soul is high uplifted it shall hear celestial choirs.
Then receive, ye noble spirits, all the gifts by Music giv'n:
For when Love and Strength are wedded, man is near to highest
Heav'n.

MOZART'S RECAPITULATIONS: A POINT OF STYLE

BY MAURICE J. E. BROWN

THE first page of Mozart's scores provides more scope than the corresponding pages of other composers to exercise any power we have to "look into the seeds of time, and say which grain will grow and which will not". One can reach bar 8 of the string Quartet in E \flat (K.428):



and pause to wonder why this little seed is not allowed to flower: puzzle perhaps, since the quaver break before the violin phrase seems to throw undue emphasis on what is apparently a mere cadence figure, and which, in performances of this Quartet, is treated by the players as such. But here is the corresponding place in the recapitulation:



and one's pleasure in this delayed flowering is keener for the sense—mistaken as it proves—of lost opportunity. Nor is this characteristic growth—and the point will be developed further—merely a necessary variant to lead the music to the tonic key for the second part of the recapitulation; it is largesse for the listener from Mozart's fructifying art.

It is at this point in the recapitulation, immediately after the restatement of his main theme, that Mozart is nearly always well worth watching. The word is used deliberately, for only study of the scores will reveal to the full the delicacy and subtlety of detail and device encountered here. Examples of unexpected treatment

of passing detail are not of course confined to the work of Mozart, but in considering his conscious artistry the conclusion is inescapable that there is *intention* in his placing of these apparently self-contained and transitional figures; that he deliberately ensures that at the conclusion of his main statement there shall be material—cadential phrase or accompaniment figure or even some portion of his main theme, that by subsequent expansion shall enhance the significance of his recapitulation and lift it from a mere repetition formula. To note that the expansion, when it occurs, has so much loveliness and spontaneity is to pay tribute to the genius which can give to points of structure such over-abundant life.

And surely to a craftsman of the calibre of Mozart this is a device which would strongly appeal. The main subject must stand untouched, the development of that is over; variants whose purpose is to prepare for the tonic key may come later. To avoid mere reiteration in the passage between, what could be better than the method he frequently adopts? The variants in Mozart's recapitulations have not escaped critical notice: there seems to have been no attempt to examine and correlate the particular one here under consideration. But such an examination, and organization of the evidence, enable us to reach a little nearer to an understanding of the way in which Mozart's creative mind worked to achieve his miracles of form: a large claim perhaps. The purpose of this article is to concentrate attention on that one particular aspect of his craft—his handling of sonata movement immediately after the opening of the recapitulation, which can reveal a composer's quality almost as much as the development section which precedes it. In considering what Mozart achieves it will be seen how he creates new significance in what might easily have become mere transcription.

It will be apparent that there is no progressive intensity in these variants as we survey Mozart's output over the years, and there is nothing to be gained by a strictly chronological approach. The E \flat string Quartet has been mentioned; let us look at some of the other quartets. The famous false relations in the introduction of the Quartet in C major (K.465) have had more attention paid to them than has the very fine movement which they herald. The first entry of the cello in this movement presents a negligible scrap of accompaniment—a simple C major arpeggio; at the corresponding point in the recapitulation the whole lay-out of the passage is reorganized with new and untried devices of imitation between the upper strings, but now the cello in authoritative fashion exploits this arpeggio as a bass. The art which inspired this exploitation

entrances: the phrases cannot but recall those poignant bars during the development section, and so contribute to the wonderful unity of the whole movement.

Sometimes the variants are slight, as in the quartets in G (K.387), F (K.590) and D (K.499), although in the last the threefold echo of the phrases in the recapitulation, that was twofold in the exposition, must, given the right touch in performance, be irresistible. Besides the little variant already mentioned in the first movement of the E \flat Quartet, there is one of more significance in the slow movement. At the point we are examining Mozart meditates on the falling cadential phrase which follows the main theme, and as so often happens in his work when his technical mastery drives at the music, instead of mere cerebration the feeling deepens¹; the pervading pathos in this movement intensifies:

a) Exposition



b) Recapitulation



The finale of the so-called "Hunt" Quartet may be more appropriately discussed later.

From other chamber works besides the quartets three examples may be chosen to provide further evidence worth considering. There is the first movement of the little oboe Quartet (K.370), for instance, where the interest is heightened at the start of the recapitulation by a masterly touch. This start is quite normal, save that the first violin is silent; when it enters it imitates the oboe theme canonically. It sounds simple to label the device thus, but the sheer contrivance is staggering. No doubt if we consider

¹ It is incomprehensible that Tovey should call this recapitulation "regular".

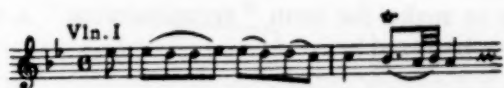
contrapuntal device *per se*, many lesser men may rank with Mozart, but surely only genius can so bring off even mechanical manipulation of this kind. It is not the purpose of this article merely to reproduce for the reader what he himself can find in the Mozart scores: its purpose is to send him to those scores. In which case bars 98-106 of this movement should keep his interest chained for some considerable time.

It is possible that a formalistic approach to the first movement of the piano Quartet in G minor (K.478) would miss the significance of bars 148-152; they occur at the point in the recapitulation we are considering, immediately after the main theme has been announced. It seems as if their function is to prepare the way for the long stretch of G minor which will balance the corresponding expositional tonality of B \flat major. But a deeper examination proves this view untenable. These few bars replace a long and careful approach to B \flat in the exposition; they are, moreover, purely static and achieve no key change at all. If however, this passage is aligned with the corresponding ones in other of his works it will be seen that he is simply doing what he so often loved to do—to elevate and to vitalize the music here at this point of relaxed tension. So he takes the tiny group of quavers at the end of his theme, and expands them thus:



And having observed this, we can see how far from utilitarian was the purpose of these bars by looking at the coda of the movement.

The third illustration is a supremely fine one, fittingly enough from one of the peaks of his chamber music—the string Quintet in G minor. The first movement of this work has an unusual feature, as all analysts point out, in that both main themes are in the same key of G minor. Whether this fact posed any problem for the composer in his recapitulation is beside the point; the transitional passage would obviously need no variant (according to the textbook), but there is one, and it occurs just after the restatement of the opening theme. The expansion is based on a phrase from the main theme hitherto unexplored:



and there is an ineffable quality about this episode, perhaps a *resolute* quality is as near as one can get, if resolution after pain or despair be understood. How is this achieved? Is it not that for the first time those poignant minor ninths from the second subject that have dominated the movement, give way to the bland serenity of *major* ninths?:

A musical score for a symphony movement, showing staves for Violin I (Vln. I), Violin II (Vln. II), Viola I (Vla. I), Viola II (Vla. II), and Cello. The score is in a key with two flats. The top system shows the Violin I and Violin II parts, with the Viola I and Viola II parts below them. The Cello part is at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

So Mozart resolves his difficulty before we are aware that it exists; after this brief relaxation the music achieves an emotional intensification greater perhaps than a formal change of key could provide.

The finest example of this Mozartian feature in the symphonies, significantly enough, is in the last one. At the place in question in the first movement, there is a change into the minor as soon as the statement of the main theme is over; but this modal change is the least striking characteristic of the passage. The whole of the material of the subsequent episode is recast in a new pattern and expanded into a lovely falling sequence; the close-riveted harmony of the exposition gives place to a freer contrapuntal accompaniment. The technique that shaped the more fluid movement of the passage in the C major string Quartet, and deepened the emotion of the slow movement of the E \flat string Quartet previously quoted, is more intensely at work here, and gives more value and consequence to this episode than to anything in the foregoing development section.

The result is to make the term "recapitulation" a misnomer—it should be new-baptized! :



This variation, it may be emphasized, is no functional point of structure: when it is finished the music takes up the tale exactly as in the exposition.

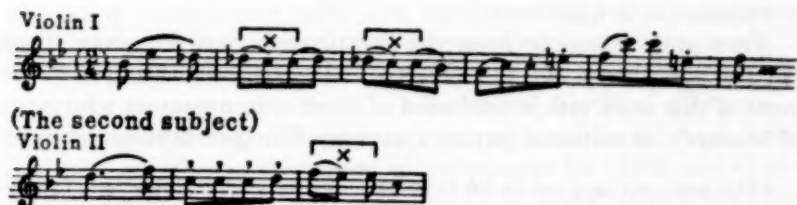
Even when the recapitulation is shortened and considerably modified, as it is in the first movement of the "Prague" Symphony, time is found to let the vigorous little descant-like phrase of the first subject ramify first into G minor with the subject, then emphatically as the dominating partner, into B \flat :



Another charming example can be found in the finale of the "Linz" Symphony. The violin phrase which follows the full presentation of the opening theme is expanded in the recapitulation over a dozen bars or so with great beauty:



Here, it may be argued by the formalist, is patently a necessary change; the episode must proceed from C major and then introduce the second subject in this same key, preserving as it does so the same freshness that a new tonality would give—the whole art of a vital handling of recapitulation. But the evidence from Mozart's own work is that as often as not he was satisfied with the slightest of modifications to bring about this result; and frequently, if the musical contrast is specifically there, with no modification whatever. One ventures to think that Mozart was charmed with the phrase marked *a*, containing as it does the—to him—irresistible second bar, and it burgeons into the exquisite rise and fall as we have it. Particularly noteworthy is the fact that phrase *b* provides such a convincing link with the second subject, a link which is more significant to the listener in the recapitulation than it could have been, for obvious reasons, if used in the exposition. An exact parallel to this can be seen in the finale of the string Quartet in B \flat (K.458) nicknamed "The Hunt". The passage of sixteen bars which follows the main theme in the exposition is designed to steer the music into the dominant key. When it reappears in the recapitulation there is of course no key change for it to achieve; recourse must be had to the score to see the way Mozart handles this passage, making the music more fluid, adding significance to the part-writing and performing the same proleptic modification in his violin part:



Yet a third instance may be linked with the two foregoing examples, although in itself it provides no direct manifestation of this Mozartian expansion; it occurs in the first movement of the pianoforte Sonata K.457. The C minor theme of the recapitulation is over, and there follows a delicate and singing interlude in Neapolitan tonality, which revitalizes the C minor tonality when it recurs for the second subject. And digression it may be, but it is difficult to avoid drawing attention to the way in which the sturdy and rather commonplace upward thrusting phrase in E \flat in the exposition is transmuted to the pure poetry of this falling, lyrical phrase in D \flat .

To return to the symphonies. In the first movement of the "Paris" Symphony, amidst the manifold variants of the recapitulation, the correlation here attempted does enable us to understand the sudden magnificent expansion of the *coup d'archet* after the recapitulation has been re-established; while, in other symphonies, the variants considered are seen to have lifted the music from mere transcription, in this particular case there is an overwhelming power let loose. The passage has no technical complexity, but there is all the authoritative simplicity of genius in it.

A consideration of the *Allegro vivace* of the C major Symphony (K.338) shows in the recapitulation² the same exalted and powerful utterance, at the same point, as in the previous case. The main theme is announced, and, as if to compensate for its neglect in the development section, there follow eight bars devoted to it. We have here an interesting parallel to the G minor pianoforte Quartet already discussed. As in that work, these eight bars replace a long and significant preparation for the theme which one continues to call the second subject! (Unlike the Quartet, however, the symphonic movement uses the discarded music in the coda.) The fascination of these eight bars lies in the way Mozart uses them as a kind of summary of the tonalities of the discarded transitional passage from the exposition: F major, F minor, C minor, G major. It is as if he announced in the exposition a harmonic framework which he intends to fill with meaning in due course when the recapitulation is under way.

One more example from the symphonies may be given, from the B \flat Symphony of 1779 (K.319). In studying the first movement of this work one is reminded of those commentators who write of Mozart's transitional passages as mere filling-in between subject-

² This statement must not be left in mid-air, as it were: cf. the pianoforte Fantasia in C minor, bars 27-37 of the *allegro* section; and the finale of the pianoforte Concerto in A (K.488) when the second section of the rondo makes its final appearance.

themes; this movement provides them with one of their rare examples. Certainly these pattering thirds are quite insignificant. How rewarding then to turn to their reappearance in the recapitulation, to see how with a totally unexpected but totally convincing gesture Mozart broadens them into a most eloquent and powerful flight of rhetoric: that done, he quietly takes up the argument as in the exposition.

Reference has been made to one of the pianoforte sonatas. There are further examples in this branch of Mozart's output, of which the most interesting is the expansion in the first movement of the Sonata in C major (K.309). This phrase follows the main theme in the exposition:



It was seen in connection with the "Linz" Symphony that there was to Mozart an apparently irresistible quality in this type of descending phrase, and in the recapitulation of the Sonata the movement is held up for this spontaneous and very characteristic expansion of it:



The swerve into C minor which precedes Ex. 12 provides an interesting comparison with the similar change and succeeding modification in the "Jupiter" Symphony considered previously.

The discerning reader will notice the omission from this discussion of a whole series of works which span the thirty-odd years of Mozart's creative life. If this essay has achieved its purpose it will send him questing in the scores of the sonatas for violin and piano. In that hope the omission of a survey of these works has been deliberate.

THE WORKS OF ROBERT FAYRFAX

BY DOM ANSELM HUGHES, O.S.B.

THE output of our first great English composers—John Dunstable, Lionel Power, Robert Fayrfax (c. 1460–1521), Nicholas Ludford—is far larger than is sometimes realized; for their work has not yet appeared in “corpus” form, and the task of assembling the bibliography is slow of fulfilment. This delay is due to the need for identifying separate parts scattered in various libraries, often anonymous and often, especially in the case of Dunstable, bearing different names in different manuscripts. Not one of the lists can yet claim finality: for example, the first list of Dunstable¹ appeared in 1901, the second² (54 items) in 1936, and a third is now due as a result of the publication of details about the Aosta manuscript.³

In 1915 G. E. P. Arkwright listed the then known works by Fayrfax in Grove’s Dictionary (2nd edition), and a few additions to his article were made in the two subsequent editions. The ‘Regali’ and ‘O bone Jesu’ settings of the Magnificat in five voices by Fayrfax have recently been sung in the B.B.C.’s Third Programme (the former given four times), and they have aroused much interest and many questions, so that the time seems ripe for an interim list of his known works and their whereabouts. Modern scores, where they are in public or semi-public libraries, have been included; for the time involved in their preparation is very considerable, and this extra column may well prove to be the most useful for practical purposes. No mention is made here of musical or biographical points, the subject-matter being patently “Letters without Music”.

MANUSCRIPTS

(FC—Full Choir-book. CP—Part-book or set, contemporary or nearly so. LP—Later, Elizabethan, part-book or set. LPe—the same, but containing extracts only.)

Sigla	MS.	Class
B	Bodleian, Mus. Sch. e 1–5	CP
B ^a	„ Lat. liturg. a 9	FC
B ^b	„ Mus. Sch. e 376–381	CP
C	Cambridge, Caius College 667	FC
D	British Museum, Add. 29246	<i>Lute accompaniment</i>
E	Eton College 178	FC

¹ Cecie Stainer in ‘Sammelbände der Internationalen Musikgesellschaft’, II, 1.

² Manfred Bukofzer in ‘Acta Musicologica’, VIII, 102.

³ Guillaume de Van in ‘Musica Disciplina’, II, 5 (1948).

No.	Voices	MSS.	Notes, and Modern Scores
15. Maria plena virtute	5	B ³ M P T ³	b
16. O lux beata Trinitas	4	B.M. Add. 4911	
17. O Maria Deo grata	5	P T ³ B.M. Add. 34191 (tenor only)	Also named 'Albanus.'
18. Quid cantemus innocentes	5	D E (lost)	Still incomplete.
19. Salve regina	5	B ³ E H L	
20. Stabat mater	5	D E H	
INSTRUMENTAL PIECE			
21. 'Paramese Tenor'	?	B.M. Add. 31922	
SONGS			
22. Alas, for lack of her presence	3	G	Printed in SS.
23. Benedicite, what dremyd I	3	G	
24. I love loved and loved wolde I be	3	G	Printed in SS, and in 'Songs and Madrigals of the 15th Century', 1891.
25. Most clere of colour	3	G	Printed in SS.
26. My heartes lust	3		Printed in W.
27. Somewhat musing	3	G	Printed in SS.
28. That was my woo	2	G	Printed in Burney, II 546.
29. To compleyn me alas	3	G	Printed in SS.
30. Ut re mi fa sol la	4		Printed in W.
31. Welcome fortune		(fragment)	Ely Cathedral.

NOCTURN

(for Schubert's setting of Goethe's 'Nachtgesang')

Soft, soft as shadow falling,
Falls on the drowsy ear
A tender music telling :
Sleep thou, sleep thou,
And ask no more,
And ask no more.

Sweet, sweet the waters welling,
There on the farther shore,
And sweet the voices calling:
Sleep thou, sleep thou,
And ask no more,
And ask no more.

Deep, deep in bliss, that dwelling.
Wide is the welcome door,
The house of dreams all-healing !
Sleep thou, sleep thou,
And ask no more,
And ask no more.

RICHARD CAPELL.

HENRI BERTON : 1767-1844

BY ADOLPHE ADAM¹

NOTHING else is so successful as a successful opera. Take for example the first musical masterpiece that comes to mind, 'Montano et Stéphanie', which has not been performed in Paris for perhaps twenty-five years. Well, not only is the title known to every theatre-goer, but moreover the success of separate numbers has survived the vogue of the work as a whole. Not a year passes without the appearance in concert programmes either of the magnificent overture or of Stéphanie's fine air, "Oui, c'est demain l'hyménée".

Berton, author of 'Montano', was a celebrated composer and a man of keen and discriminating mind. Like all musicians who live to an advanced age, he saw his works gradually disappear from the repertory. Pleased as he was by the praise which we, his colleagues and friends, gave to his operas, which we knew by heart, he would have preferred the new generation to know them whole rather than by extracts.

Berton was a great talker, and as such the delight of his friends. It was a pleasure, as we sat around the good old man, to hear him recount the days of his prime; his memories of Gluck, of his master Sacchini and of Grétry his patron, friend and rival; his precocious love-affair with the celebrated singer Maillard, his admittance to the Opéra orchestra, the court and the Concert Spirituel; then, after that happy time, his terrible struggle with poverty during the

¹ TRANSLATOR'S NOTE.—Adam's 'Souvenirs d'un musicien' was published in 1857, the year after his death, and his 'Derniers Souvenirs d'un musicien' in 1859. In the days of his prosperity the composer of 'Giselle' had sometimes contributed to the musical periodicals, but he took to journalism only after the disaster that befell his ambitious undertaking of the Opéra National (a would-be rival of the Opéra-Comique), which came to grief in the upheaval of the 1848 Revolution. His exhausting endeavours to pay off his debts—in which he was successful within five years—may have shortened his life. He lived to be only fifty-three. Adam's writings throw light upon the workaday music-making world of his own and of the immediately preceding generation, a world which general histories of music incline to ignore, concerned as these principally are with men of genius. Rossini's was, as a matter of fact, almost the only contemporary genius Adam whole-heartedly acknowledged ("Rossini is, indeed, the most complete musical genius that has ever existed", he says in an article on the first performance of that master's 'Stabat Mater'). As the opinion of a keen-witted professional musician without genius his disparagement of Mozart, Beethoven and Weber to Rossini's advantage is interesting; but still more so are his discussions of French comic opera, the field in which he was eminently at home. I have allowed myself a little compression and a few excisions in this rendering of his 'Berton'.—R. C.

First Republic; and, in fact, all his ups and downs of three-quarters of a century. Seeing us under the charm, he would say: "Don't be afraid! Nothing will be lost of what I am telling you. I am busy writing my memoirs, and nothing shall be forgotten."

Were those memoirs ever finished? What became of the fragments, if fragments there were? No one knows. After Berton's death the search made in his papers for the precious relics was vain. Though he quoted from them incessantly none had ever seen them, and possibly they never existed outside his own head. Before coming to the masterpiece I shall perhaps do well to acquaint the reader with a few biographical particulars.

Berton belonged to a musical family whose name had not been without lustre. His father, Montan Berton, was a meritorious composer. After first coming out at the Opéra, in 1744, as a bass-baritone (*basse-taille*) he gave up singing after a few years and settled at Bordeaux, where he was at one and the same time orchestral conductor at the Grand Theatre, organist at two churches and concert director. At this period of his career he came out as a composer, writing for the Bordeaux theatre—where dancing has always been so popular—ballet tunes which were much liked. When the position of second orchestral conductor became vacant at the Paris Opéra in 1755 Berton won it in competition. A few years later he became the titular conductor, then the director of that theatre, and under his administration Gluck and Piccinni brought out their operas there and worked the great musical revolution that altered the whole lyric system in France.

The elder Berton was an outstanding orchestral conductor, and also distinguished himself as a composer, though his works, having preceded the appearance of Gluck's, enjoyed only a brief existence. But as director of the Opéra he assisted with his talent the composers who worked for his theatre, and so it was he composed all the *divertissements* of Gluck's little opera, 'Cythère assiégée', and added various numbers to Rameau's 'Castor et Pollux', among others the famous *chaconne* known under the name of "Berton's Chaconne". In 1780 there was a revival of 'Castor et Pollux', re-scored by Francœur. (It is, we may observe, no new idea to rejuvenate old-fashioned works by touching up the orchestration.) The old French repertory was falling into disuse; the traditions were fading day by day. Berton, therefore, director though he was, thought it his duty to conduct the orchestra. This he did with so much application and ardour that he returned home worn out. An inflammatory fever supervened, and on the seventh day he died. He had enjoyed a handsome income as former orchestral

conductor, acting director, orchestral conductor of the king's chapel and chamber violoncellist. But these revenues ceased with his life, and he left a widow and a son of thirteen years.

This son was our Berton, the composer of '*Montano et Stéphanie*'. At that age, despite a monstrous nose—a nose that would have been disproportionate on a man seven feet tall, while he who was thus adorned was barely five feet—despite, I say, this nasal superfetation, the youthful Berton seems to have been a charming child. Interest was aroused in his and the mother's position; the widow obtained a pension of 5,000 francs, the son one of 1,500. Moreover he was at once admitted as a supernumerary in the orchestral violins, and only a year later as a titular.

The scions of the Berton dynasty were musicians born. The young Henri did not have to learn music; he had only to call it to mind. At the age of six he could read any music like a book. The father troubled himself but little with his son's musical education, being sure that all that would come of itself. And indeed the boy, having seen a violin, played it; he had seen a harpsichord and placed his hands on the keyboard, and progressions of chords had formed under his fingers. The underlying principle of these progressions remained a mystery to the young musician. He therefore sought out one of his father's colleagues, Rey, the orchestral conductor of the Opéra. Rey shared with him all he knew, but this was not a great deal, consisting as it did of the harmonic theory derived from Rameau's principle of the fundamental bass, then the only one known in France.

That was the beginning and the end of Berton's theoretic studies. Unhappily, and in spite of his wonderful musical instinct, the inadequacy of his early studies makes itself felt throughout his work; and his best compositions, though models of conception and imagination, are disfigured by shortcomings only explicable by the circumstances I have just mentioned. As a member of the Opéra orchestra Berton obtained his musical education, not by formal study, for of this he had no idea, but through his experiences of the music he helped to interpret.

Rey was far from guessing at the talent in the boy, which he ought really to have recognized; and Berton, losing heart, might have spent the rest of his days as a second-rate orchestral violinist if the best of all masters had not pointed the way that was to lead him to glory. Berton was fifteen. Ensconced in his obscure corner of the orchestra, he was wont to trouble himself not at all with the stage action; he simply played and listened. But one day '*Le Devin du village*' was being given. The overture was finished,

the prelude to the first song was played; and then a sweet voice, richly tuneful, sang the words that begin, "J'ai perdu tout ce que j'aime". A song that Berton had heard again and again! But now it seemed he was listening to it for the first time. The air that had before reached only his ear now gained his heart.

At the end of the song one of the players stood up in the orchestra and, despite the conductor's signs of displeasure, remained so for a while, his eyes fixed on a tall, handsome girl who was acknowledging the abundant applause of the public with a sweet smile, showing no less ease and gracefulness in her demeanour than there had been charm in her singing. The musician thus defiant of the conventions was no other than Henri Berton. A world of new feelings was opening before him. Music had hitherto been his only love. Music he now loved more than ever—music as sung, to an effect that made him shake and shiver, by this handsome girl from whom he could not turn his eyes away.

As soon as the opera was over he hastened to the stage for a closer view of "La Colette". She had already gone to her dressing-room. Who was she? To his question he got the answer: "What! Don't you know her? She's the little Maillard, the little girl from the dancing-school who was so successful four years ago at the Opéra-Comique in the Bois de Boulogne. Your father by chance heard her sing, two years ago, just before his death. He made her give up dancing and got her into the singing-school at the Opéra. And a good job he did! One of these days she will be the finest lyric talent we have ever had."

Now he had an excuse—he might introduce himself. Success breeds admirers; and the dressing-room was already thronged with brilliant gentlemen who were fluttering about the new diva. No one noticed the boy, who was free to contemplate in a looking-glass the cause of his emotional excitement, as she undid her hair, with her back towards him. Now Rey, the orchestral conductor, came into the room and, making his way unceremoniously through the group of young gentlemen who surrounded Mlle. Maillard's dressing-table, took her into his arms and embraced her fondly.

"Well done, my dear child!" he said. "There's a first appearance we have not often seen the like of at the Opéra! Let me congratulate you first for your own sake and then in memory of my poor, worthy friend Berton—for your success was of his doing."

"Thank you, thank you!" answered Mlle. Maillard with her bewitching voice. "You remind me of what I might have forgotten in the excitement of success. Yes, I owe everything to

Berton, but alas, he cannot enjoy the reward of what he has done, and will never know of all my gratitude."

At this moment a dull thud was heard in a corner of the room. And there the company, turning in surprise, saw on the floor a young man lying in a faint, with livid face.

"Why, it is little Berton!" exclaimed Rey. "How comes he here? What we were saying about his father must have upset him. Quick, fetch a doctor!"

The dressing-room was cleared in an instant, leaving Mlle. Maillard to hold up in her arms the poor lad whom an accumulation of emotions had thus overcome. She detected in his boyish features a likeness to her benefactor, and her eyes were wet with gentle tears when at last poor Henri reopened his. Finding himself alone with Mlle. Maillard—meeting the look she was tenderly turning upon him—feeling her arms about him, he believed himself in a dream, and could utter only these words, which seemed to sum up the whole of life:

"Heavens, how I love you!"

"Oh, he is delirious!" exclaimed Mlle. Maillard in terror, yet still not daring to leave him. "And still the doctor does not come!"

"No", answered Berton. "I am not mad, I am not delirious. Just now I came to your dressing-room to admire you without being seen. Probably you would never have noticed my being here. But you uttered my father's name—my poor father whom I loved so well! And I seemed in that moment to see him appear in our midst. What happened really I do not know. But I saw him there, between us two; he seemed to bring us together as he stood there. Then all was a blank. I woke up and saw you close to me, with your eyes in mine, and I could not help saying what I had felt from the first moment I saw you: Heavens, how I love you!"

While Berton was only fifteen, Mlle. Maillard was sixteen; and, obscure though the speech was with which he had just addressed her, she seized its meaning fully. The doctor, on his arrival, found the young man's pulse beating rapidly, but could discover no alarming symptom. Had he tested Mlle. Maillard's pulse he would probably have found it just as agitated; but she was not the object of his visit. Rey wished to take Henri Berton back home with him; but the young man insisted that he felt as well as possible and, so far from being taken charge of, he intended offering his arm to Mlle. Maillard. She could not refuse him her permission; and from that time forward she had the same escort to see her home each evening.

To some readers the story of this sudden, romantic passion will

no doubt seem absurd. But let them forget that they are middle-aged! Let them, at forty, try to recall what it was like to be aged fifteen; and then, perhaps, what they were inclined to dismiss as foolishness will appear to them more like a memory.

* * * * *

The love-affair of Berton and Mlle. Maillard greatly influenced the famous musician's destiny. For two years it completely absorbed him. He was satisfied with his happiness and the success of the girl he loved and, delighted with the progress of her talent and reputation, he was long in considering that, in this union of artists, some contribution was due from his side in the matter of glory and renown. In 1782 a son was born—that poor François Berton we have all known, the pleasing singer and composer who was carried off by the cholera in 1832. Thus at the age of seventeen Berton found himself the father of a son he recognized and the admitted lover of a great theatrical light of the times, while with no other title or position of his own than those of a second violin at the Opéra. It now came over him that to go on pursuing this same path would be folly; and he set about working seriously—alone, without teachers, but with an instinctive faith in his own value and with all the strength of his will.

He got hold of the libretto of an opera entitled 'La Dame invisible', and worked upon it doggedly. Hardly, however, was the score finished than doubts assailed him. Was he right in believing he had talent? Were the ideas he felt bubbling in his head really his own? Honourable doubts! He confided them to his fair companion; and she took it upon herself to dispel them, though not by her own judgment, which might have appeared partial. Instead, she submitted her lover's score to a competent critic—to Sacchini. And Sacchini understood as Rey had been unable to do. Not only did he perceive that young Berton would have talent; he also foresaw that it would be a natural, inspirational talent, to which the laborious processes of art should be forbidden, lest its happy qualities be stifled by arid exercises. He insisted that Berton should work under his immediate supervision, and should practise only the ideal style.

Berton has often told me how Sacchini's one preoccupation was to give him unity of style—something so difficult for young composers to acquire. Their burning imagination leads them to adopt ideas which too often have no correlation; and Sacchini would frequently stop Berton in the course of an air the young man was submitting to his criticism.

"Is there something wrong with it?" asked the abashed pupil.

To which the Italian in his broken French: "The ideas that come to you are never wrong, taken separately. Your first phrase is very pretty. And the second one, too—but it doesn't belong to the same family. I want you to find another that will be a nearer relation."

And Berton had to begin over again.

Under Sacchini's instruction he wrote the first oratorios which, performed at the Concert Spirituel, launched his reputation. Then in 1787 a comic opera of his, called '*Les Promesses de mariage*', was performed, and in the same year '*La Dame invisible*', the music of which he had probably rewritten. Soon the Revolution burst. Like all generous souls, Berton eagerly adopted its principles. It inspired him with a masterpiece, '*Les Rigoureux du cloître*', on a text by Fiévée. Here for the first time Berton asserted all his individuality. Méhul's operas and Cherubini's had opened new ways in art. Berton could not compete with those great masters in respect either of purity or loftiness of style; but he had dramatic qualities which went far towards making up for those lacking through his faulty education. With his supremely sure feeling for the stage he hit with his first shot the target that was sometimes over-shot by his celebrated rivals.

Meanwhile the Revolution, greeted at its dawn by an outpouring of fine aspirations and goodly hopes, took a sinister turn. Berton's position had greatly changed in ten years. Love's young dream gives way to the realities of man's maturity. Berton as a boy had been madly enamoured of Mlle. Maillard. He grew up; Mlle. Maillard, on her side, was no longer a girl with her head in the clouds. He went his way, she hers. After Mme. Saint-Huberti's retirement Mlle. Maillard became queen of the lyric realm. Berton, having embraced a serious and honourable career, accepted the consequences of his new position. He married; and his worthy wife insisted that her husband's son should become her own. But this son soon had a brother and a sister; and the head of the family found difficulty in feeding so many mouths when came that fatal period in our revolutionary troubles which history has properly stigmatized by an infamous name—the Reign of Terror.

Berton made unheard-of endeavours in those cruel times to overcome hindrances of every sort which stood in the way of his own existence and that of his family. He had one resource, the practice of his art. But it was an art that had come to be considered an industry. True, there were, as well as the Opéra, two other lyric theatres. But the feverish activity then obtaining in people's minds had spread to the theatrical public. Successful

pieces were devoured in a few days and, since the authors' remuneration was based only on the number of performances, even the most prolific were in dire straits. They were soon tired of working so unfruitfully. Periodical writing, pamphlets, topical *vaudevilles* which could be improvised in a few hours and might in the circumstances enjoy success for a few days, were far preferable to the writing of opera librettos, which took time to set to music and still more time to come to the point of performance, and whose authors had to divide their fees half-and-half with the composers.

Berton thus found himself, for want of a libretto, unable to work. Taking his courage in both hands, however, he determined to concoct one for himself. His literary education, it must be admitted, had been even less cared for than his musical. He had not even a smattering of foreign tongues, ancient or modern, and with the French grammar itself his relations were uncertain. But he was witty, spirited and imaginative, and he could versify fluently. Style is, for that matter, a luxury easily dispensed with in the libretto of a comic opera. In less than a fortnight, then, he wrote the text and the score of 'Ponce de Léon', a three-act opera, which was performed with the greatest success in 1794. I have read this work, which is not good—far from it! But it is light-hearted and must have been amusing in performance; so that in two respects, at least, it is superior to many works by professional librettists.

In the next year things were better. The reactionaries (not yet known by the abbreviation *réacs*) obtained the upper hand over the terrorists, and the Convention decreed the establishment of the Conservatory. Berton was at once appointed a professor of harmony, and the salary of 2,400 francs allotted to him led him for a moment to believe he had found a way out of the poverty which still threatened him. I say, "led him to believe"; but his salary was paid him in paper money or *assignats*, which steadily depreciated, while the figure remained unchanged, thus becoming a mere mockery of his rights. In 1799 Berton composed 'Montano et Stéphanie', which was performed in the same year.

Towards the end of 1798 Dejaure had read his 'Montano' libretto to members of the company of the Théâtre Favart. The piece was received with acclamation. Dejaure's name, to-day hardly known, enjoyed at that time no little consideration among the members of the Opéra-Comique, thanks to the success of his librettos for Berton's 'Le Nouveau d'Assas', Kreutzer's 'Lodoïska' and 'Imogène', Devienne's 'Quiproquos espagnols' and Boïeldieu's first opera 'La Dot de Suzanne'. Asked for whom he intended his piece, the poet proudly answered, "Grétry!" The

company was delighted at this, but unfortunately nothing came of it, Grétry excusing himself on the grounds of his age, impaired health and other such pretexts with which there was no arguing.

Grétry was only fifty-eight, but he was at the end of his career as a composer. The Revolution had upset his life and, what was worse, had almost destroyed his reputation, in so far as it had brought new men to the fore. Cherubini's operas and Méhul's, with their great success, had shown Grétry that the day had come for the triumph of harmonic progressions, and that the mere statement of melodies, no matter how beautiful, was beginning to seem rather bare and bald. The public's taste, too, had changed. Accustomed as people now were to stronger passions, it was much to expect them to go back to Grétry's simple, natural art. For his part, he had tried to imitate the new school; but his attempts in this line, 'Guillaume Tell', 'Pierre le Grand' and 'Lisbeth', had convinced him he was risking the loss of his own fine qualities without standing much chance of acquiring new ones. It spoke, if not for self-distrust, at least for his prudence that he should have declined to undertake the music for so important a work as 'Montano'. But Grétry did Dejaure the good turn, at least, of suggesting a composer worthy of so exacting a task; he named Berton, saying, "Choose him; and he will make you a masterpiece". Grétry's recommendation was all-powerful.

Berton was then living in the Rue Lepelletier, in an attic on the third floor. Narrow though the lodging was, it more than sufficed for the scanty furniture which was all that was left of the family's possessions. A bed, a cradle, a few chairs, a table and some cooking utensils, such and no more were the ornaments of the sort of loft where Berton was living with his young wife and two children—one still a suckling. The Revolution had begun by stripping Berton of all the rights he had enjoyed as his father's son, as well as the pension Queen Marie-Antoinette had allowed him. His wife's mortgaged fortune had vanished in the inflation. Nothing was left but his 200 francs a month from the Conservatory. But the paper currency had so far depreciated that the day came when Mme. Berton had the utmost difficulty in getting her water-carrier to accept as the price of seven bucketsful the whole of her husband's pay for a month. One by one their trinkets and fine clothes—which it would, for that matter, have been imprudent to wear—had been disposed of, and then the less essential pieces of furniture. Worse came, and the luckless Berton was one day compelled to sell his piano. Nothing worth mentioning was left them when Dejaure knocked at Berton's door.

Dejaure, well aware though he was of what poverty could be in an artist's home, was hardly prepared for this family's straits. He, however, concealed his impressions and introduced himself politely, accepted blandly the crazy chair they offered him, congratulated Mme. Berton on her delightful children and explained the reason of his visit. "I took my libretto to Grétry. He could not make use of it, and I must repeat to you his own words: 'Offer your piece to little Berton—he will make you a masterpiece!'"

The poet's reading of the text sent the musician wild with joy. "I cannot promise you a masterpiece", he said, "but I see in your libretto the makings of something better than anything I have so far done." The two parted on excellent terms, and Berton set to work at once. A month later he had, without the help of a piano or any other instrument, finished his score, with the exception of one number only. This number was the finale of the second act. The numerous voices and the double chorus which take part in the crescendo required the score to be written on paper with twenty-eight staves. Such paper was something of a rarity. Berton sought out his usual stationer, Deslauriers, who lived at 14 Rue des Saints-Pères.

Unfortunately he owed Deslauriers an old debt, for which he had given him a promissory note for 155 francs. The stationer was unbending. Music-paper with twenty-eight staves cost 3 francs a quire, and Berton needed three quires, which he could have only for money—good money, and not paper. For lack of 9 francs the poor composer found himself obliged to interrupt his work. However, a music publisher saved the situation.

Gaveaux knocked one morning at his door. "What I want you to do will not give you much trouble, and I cannot pay you a large sum. It is to arrange the overture of 'Démophon' for two flageolets." And he went on, disregarding Berton's surprise: "The flageolet is being more and more played, and amateurs are tired of 'Triste raison', 'Ça ira' and the tune of the Carmagnole. I thought it a good idea to give them some serious music, and the 'Démophon' overture occurs to me as just the thing."

"Just the thing!" agreed Berton. "But as well as the honorarium will you provide me with some paper?"

The publisher was agreeable up to a point—but ridiculed the idea of paper of twenty-eight staves. He, however, offered Berton two crowns of 6 francs for the work; and when within two hours the composer carried the arrangement round to him, completed, Gaveaux handsomely recognized this promptitude by doubling the honorarium—paying out four crowns instead of two. Berton

thereupon hurried off to Deslauriers's shop. By luck the old man had some twenty-eight-stave paper, and Berton bought 9 francs' worth.

"And what of my note for 155 francs?"

"Don't be alarmed! Now that I am sure of finishing my opera I shall soon be able to pay you."

Back at home in the Rue Lepelletier he kissed the children, hugged his wife. "Hurrah, my dear, we are rich! I've got the paper for my finale and money enough for a feast! Here is 15 francs. Go and buy provisions for a decade! I am tired of eating nothing but bread. Bring us the best!"

"But, my dear, we should be able to dine for at least ten days on 15 francs!"

"That's just what I meant. Bring us a good piece of bacon and some lentils. One day we will have bacon with lentils, and the next, lentils with bacon."

Mme. Berton laughingly kissed her husband, took up her marketing basket and the younger child and, with a warning to her husband to mind the fire, went out. The delighted composer, seating himself on a little footstool by the hearth, with his ink-bottle on the floor beside him, picked up one of the precious quires of twenty-eight-stave paper and wrote down at once the first bars of his crescendo.

* * * * *

Two days later the work was finished, and Berton hurried off with his score to the theatre. His earlier operas had included no massive ensembles, and the singers were scared by the number of these in 'Montano', and particularly by the finale with the tremendous crescendo. Soon rumours spread in the theatre that the music was extravagant and incomprehensible, that the finale was impossible to perform and that the situation the librettist had most of all counted upon had been made a complete mess of by the musician. All this reached such a pitch that Dejaure took it on himself to give the copyist orders to suppress all that portion of the finale. Luckily this man was a pretty good musician who could read what he was copying. He protested to the poet and went off to tell the tale to the composer. Berton at once hastened to plead his case to the committee, demanding to be heard before being condemned; and on a proposal put by Elleviou it was decided to hold a general rehearsal the next day to judge of the effect of the movement which had given rise to such argument.

Berton had invited a few friends and colleagues, and Dalayrac, Kreutzer, Catel, Garat and Elleviou among others answered his appeal. The first act and the earlier part of the second made a

capital effect, but better still was to come, and in the finale, at the fortissimo which crowns the crescendo, there was a general outcry of admiration. Garat, standing up and clapping furiously, dominated all the din, shouting with his resounding voice, "Bravo, bravissimo, pixiou!" And the applause of the singers and orchestral players completed the gratifying ovation. Three more rehearsals sufficed to render the work ready for public performance. After the last of these Blasius, the orchestral conductor, asked of the composer:

"What about your overture?"

"I have not had time to write one. The 'Rigueurs du cloître' overture will have to do."

"Oh, come, come!" exclaimed Blasius with animation. "An opera like this deserves an overture specially written for it." Then turning to the orchestra: "To-morrow at noon we rehearse the fine overture my friend Berton will bring us."

No retreat was possible—a promise had been made in his name. Berton had to write the overture and produce it all copied by the next day. He had the night before him. His pupils Pradher, Lafont, Bertheaux, Courtin, Gustave Dugazon and Quinebaut promised to come to his lodging at four the next morning, together with two copyists from the theatre, to transcribe the score and orchestral parts.

Back at home Berton found waiting for him the stationer Deslauriers from whom he had with such difficulty obtained the twenty-eight-stave paper.

"Ah, citizen", said the tradesman, "I have just come from your rehearsal, and I am full of enthusiasm. Your opera is wonderful, it is superb! I cannot prove my admiration better than by offering to purchase the score from you."

For a man with empty pockets the suggestion was tempting; and Berton felt wild with happiness when Deslauriers proposed the magnificent sum of 1,000 francs. The visitor went on to say: "Here is a little contract already drawn up. You have only to sign it." The document was read as follows:

Between the undersigned it is agreed that: Citizen Berton, composer of the music of 'Montano et Stéphanie', shall concede his work, by the terms of the present document, to Citizen Deslauriers, who proposes to engrave the score, the separate parts, the overture and songs for such instruments as he pleases, the composer to undertake the corrections. The contract is made in consideration of the sum of a thousand francs to be paid as follows: in ready money, 300 francs; by a promissory note from Berton to Deslauriers, long since fallen due, 155 francs; and in musical scores, to be selected

at Citizen Berton's choice from the aforesaid Deslauriers's catalogue and stock for the sum and to the amount of 545 francs, a deduction being allowed of a quarter of the net prices.—Total, 1,000 francs.

This gypsy's bargain was gratefully accepted by the composer, and I believe it never occurred to him in his life to curse "infernal capitalism"—and he the victim of an odious piece of sharp practice!

Meanwhile there was the overture to be written. Berton racked his brains all night and found nothing. Punctually at four in the morning his pupils arrived. The sight of them electrified the composer. An idea sprang into his head, and this idea was the making of the overture. He wrote with animation, never pausing. Each sheet was transcribed as soon as he had finished it. Pradher and Lafont took on the violin parts, Quinebaut the violas, Bertheaux the violoncellos and basses, Courtin the brass and drums and Dugazon the woodwind. By noon the overture, thus improvised, was copied; and half an hour later it was rehearsed, applauded and recognized as a masterpiece. It is, indeed, one of the best pieces of the sort in existence.

The first performance of 'Montano' took place that same evening, on the 7th Floreal of the year VII (May 26th 1799). The work ran no such smooth course as might have been expected, to judge by the constant success it was to enjoy for nearly thirty consecutive years. A storm broke in the second act, when it was seen that the stage represented a chapel of the church where Stéphanie's marriage was to be solemnized.

True it is that, compared with what the situation had been in 1793, Paris in 1799 may be said to have enjoyed the mild climate of a moderate republic; but the defeated party seized every opportunity of making violent manifestations. Divine service had not yet been re-established; and the sight of the emblems of Catholicism was enough to explode the indignation of a small fraction of the pit, which with its uproar got the upper hand for a time over the majority of the audience. The din was furiously renewed when Solié, who was playing the part of a priest, came forward to sing the air, "Quand on fut toujours vertueux". Not a note could be heard, and the singer had to stop amidst a tempest of insults. Suddenly a man rose from a bench in the pit. He was wrapped in a voluminous cloak.

"Hold your noise! Silence, I say", he cried in stentorian tones. "Respect the opinions of others! Or the first cad who starts another such row will have to give an account of himself to me."

"And who may you be", came a voice from the direction where had been most of the noise, "who tells us to shut up?"

"Who am I? General Mellinet! It seems that some of you don't want to make use of your ears. Well, I will rid you of them once and for all!"

This somewhat unparliamentary speech silenced the opposition. General Mellinet, a great music-lover, was a friend of Berton's, and his authority was enough to reduce the storm. Solié began his song again; he sang it wonderfully well, and was applauded with delight. The finale, the famous crescendo, Gavaudon's fine energy as Montano and Jenny Bouvier's grace as Stéphanie excited the public to enthusiasm, and a full success was scored in spite of the weakness of the third act, which was not the one that has been played in our century.

At the second performance the religious emblems were eliminated; Solié wore the robes of a priest of the Greek rite, and there was not the smallest opposition. At the third performance the success increased, and the box-office receipts were higher than they had been for a long while. But on the very morrow came a sudden interruption. An order was issued by the police forbidding further performances. Berton told of the vicissitude in these words:

Dejaure, already stricken by the disease which soon afterwards brought him to his grave, was unable to come with us to interview the police. The manager, Camerani, and I went together. After being kept waiting a longish while, we were admitted to the presence of the republican Minos. Seated on in his chair of office, with a red bonnet on his head, he extended no invitation to us to be seated but, with the unmannerliness that was the order of the day, he said to me:

"Citizen, how did you dare compose a counter-revolutionary work?"

"But, Citizen . . ."

"A work where you introduce a sovran prince with his squires, pages and vassals, priests, an altar and the mummary of papal fanaticism, all of which have been proscribed for ever by republican virtues! It's unbearable, it's criminal reaction (*un crime de chouannerie*)! And what's more audacious still is to put on the stage a priest who is a decent fellow!"

"But, Citizen, I thought that music . . ."

"That's just where you are most to blame. For everything your canting parson (*cafard*) sings is first-rate, and if it hadn't been for the strength of my republican feelings I might have let myself be moved by your aristocratic tunes. Off you go! Throw your work into the fire, and reckon yourself lucky you have got away so cheaply."

There was no appeal against such a sentence. Not that it was

literally obeyed—the work was not thrown into the fire. But the performances ceased. Only two years later, in 1801, was permission granted for a revival. Dejaure was dead; Legouvé it was who rewrote the third act, the one that has always been played since. The success now was no less than before, and 'Montano et Stéphanie' was permanently installed in the repertory.

. . . If Berton had not by temperament been one of the most cheerful of men his old age might have seemed profoundly unhappy, for sorrows of all sorts descended upon him. What with his numerous family and the fact that he had lived the best years of his life in the unrest of the Revolution, he had never been able to save. A man of imagination and not of learning, he could not understand that his talent had lain in the freshness of his ideas and the youthfulness of his mind. When age fell upon him he still thought he could work as he had done in his youth, that is to say, write, for Berton always wrote without thinking. His later compositions show no more than rare gleams of genius; reminiscences abound. He neither understood nor adopted the musical revolution effected by Rossini, and—with regret be it said—he stood out as one of the most dogged opponents of that gigantic genius.

Pressed for money, Berton in 1820 ceded the rights in his works to the Opéra-Comique for an annuity of 3,000 francs; but the company went bankrupt in 1828 and his income vanished. Sorrows still more grievous afflicted his declining years. When he died in April 1842, he had survived all his children. His widow was able to obtain a modest pension of but 1,100 francs; and, as though all that she should have ended with him to whom she had devoted her life, her mind began to give way after her husband's death. She still lives, if survival unilluminated by intelligence can be called life.

Their son François Berton left a widow and two sons. The elder came out at the Théâtre-Français and married a daughter of M. Samson, the witty actor who is one of the luminaries of that theatre. The younger one sings in comic opera. He is married to a young woman who follows the same profession, and those who have heard her in various provincial towns and especially at the French theatre at Algiers speak appreciatively of an outstanding talent united with a graceful person.

1849.

TRADITION AND CONVENTION IN JOHN BLOW'S HARMONY

BY HAROLD WATKINS SHAW

[John Blow was born at Newark, Notts., shortly before his baptism there on February 23rd (O.S.) 1649. The year 1949 marks the tercentenary of his birth.]

ALTHOUGH but little of Blow's music is widely known, there is yet a persistently held view that he was a composer of considerable enterprise and stubborn individuality, particularly in matters of harmony. (This is notwithstanding such degree of respectability as may have accrued to him through citations in Dr. Kitson's 'Evolution of Harmony'.¹) Such has been the view of more than one distinguished musical scholar, as will presently appear. It is, however, the purpose of the present paper to show, with due diffidence, that, so far from being unusual or a pioneer in these matters, Blow was, in fact, a composer who paid but little regard to the newer fashions of French neatness or Italian grace, and was content to write in the customary idiom of his period, much of which could trace its ancestry back to the madrigalian period.

It all began, of course, with Charles Burney, who considered Blow "unequal and frequently unhappy, in his attempts at *new* [present author's italics] harmony and modulation", and so severely censured him on this account that he thought it only just to quote a large number of actual examples in support of what he termed "unwarrantable licentiousness as a contrapuntist", instances of which numbered "*unaccounted millions*"² (Burney's italics). It may be mentioned at this point that some writers (G. E. P. Arkwright, Prof. Anthony Lewis and even the usually keen-eyed Dr. Scholes) give the impression that all the four pages

¹ 2nd edition, 1924; pp. 107, 123, 181 (twice).

² 'A General History of Music. . . . Volume the Third' (London, 1789, pp. 447-452). See also 'Specimens of Dr. Blow's Beastialities', British Museum Add. MSS. 11586 (f.46) and 11587 (f.36).

of musical examples quoted by Burney consist of nothing but what he considers reprehensible. The text of p. 453 makes it quite clear that the last two lines of the third page of examples, and the whole of the fourth page, are unconnected with his words of censure. Admittedly, his engraved plate might well, at this point, have contained a second heading, such as "Specimens of Dr. Blow's Ballads".

In the nineteenth century, Ouseley (who was the first to draw attention to Blow's magnificent motet, 'Salvator Mundi'), although he avoided Burney's acrimonious strictures, adopted his view substantially, but without the same degree of apparent justification by examples cited. With more indulgence, he chose to regard Blow's harmonic "peculiarities" as deliberate experiments. "He always appears to have been trying experiments in harmony, and contriving new combinations and discords."³ Later, Parry also accepted the view of Burney and Ouseley that there was something new and exceptional about Blow's harmony, but, with commendable broad-mindedness, considered that these features "do Dr. Blow for the most part great credit, for they show that he *adventured beyond the range of the mere conventional* [present author's italics] and often with the success which betokens genuine musical insight".⁴ In something of the same spirit, Barclay Squire expressed the view that Blow's music was "in many respects far in advance of the age in which he wrote"⁵ (which really means that he wrote like composers of a later date—and that would certainly not be in Blow's style!).

(One is sorry in this matter to have to single out such names as Parry, Squire and—particularly in the case of a writer who is a member of his Foundation—Ouseley. They were all distinguished research workers, and one is only too ready to recognize that it is easier to criticize certain details than to make a total contribution to historical knowledge equal to theirs.)

In considering these points of view we must first turn to the actual causes of Burney's complaints. It would be idle to deny that a small number of them are not particularly satisfactory, even when allowance is made for the quotation of what is clearly a printer's error (the extract "Let me not be confounded" from 'Turn thee unto me' as printed by Walsh). Take, for instance, the following

³ Chapters contributed to the English translation of Naumann's 'History of Music' (Cassel, 1882).

⁴ 'The Oxford History of Music', Vol. III, p. 276.

⁵ Article Blow in 'The Dictionary of National Biography'.

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¹ 2nd edition, 1924; pp. 107, 123, 181 (twice).

² 'A General History of Music. . . . Volume the Third' (London, 1789, pp. 447-452). See also 'Specimens of Dr. Blow's Beastialities', British Museum Add. MSS. 11586 (f.46) and 11587 (f.36).

of musical examples quoted by Burney consist of nothing but what he considers reprehensible. The text of p. 453 makes it quite clear that the last two lines of the third page of examples, and the whole of the fourth page, are unconnected with his words of censure. Admittedly, his engraved plate might well, at this point, have contained a second heading, such as "Specimens of Dr. Blow's Ballads".

In the nineteenth century, Ouseley (who was the first to draw attention to Blow's magnificent motet, 'Salvator Mundi'), although he avoided Burney's acrimonious strictures, adopted his view substantially, but without the same degree of apparent justification by examples cited. With more indulgence, he chose to regard Blow's harmonic "peculiarities" as deliberate experiments. "He always appears to have been trying experiments in harmony, and contriving new combinations and discords."³ Later, Parry also accepted the view of Burney and Ouseley that there was something new and exceptional about Blow's harmony, but, with commendable broad-mindedness, considered that these features "do Dr. Blow for the most part great credit, for they show that he *adventured beyond the range of the mere conventional* [present author's italics] and often with the success which betokens genuine musical insight".⁴ In something of the same spirit, Barclay Squire expressed the view that Blow's music was "in many respects far in advance of the age in which he wrote"⁵ (which really means that he wrote like composers of a later date—and that would certainly not be in Blow's style!).

(One is sorry in this matter to have to single out such names as Parry, Squire and—particularly in the case of a writer who is a member of his Foundation—Ouseley. They were all distinguished research workers, and one is only too ready to recognize that it is easier to criticize certain details than to make a total contribution to historical knowledge equal to theirs.)

In considering these points of view we must first turn to the actual causes of Burney's complaints. It would be idle to deny that a small number of them are not particularly satisfactory, even when allowance is made for the quotation of what is clearly a printer's error (the extract "Let me not be confounded" from 'Turn thee unto me' as printed by Walsh). Take, for instance, the following

³ Chapters contributed to the English translation of Naumann's 'History of Music' (Cassel, 1882).

⁴ 'The Oxford History of Music', Vol. III, p. 276.

⁵ Article Blow in 'The Dictionary of National Biography'.

examples, which it would not be difficult to match with others of a like nature from music for solo voice and continuo:



Now and again, there was about Blow a certain lack of ease in what was essentially two-part writing, which at times leaves the harmonic implications of his basses a trifle lame and ill-defined (possibly because we cannot quite guess what surprising implications—to us—he intended!). It is a weakness shared by some other composers of his day, but which is not so noticeable in choral or instrumental writing where the harmonies are fully supplied. It was not that Blow could do no better: his obvious accomplishment will be clear from the following example:



It would almost seem that the relatively new practice of relying on a form of accompaniment which need not be written down encouraged a certain carelessness which composers were perfectly capable of avoiding if they took the trouble.

On the other hand, it is not easy to share Burney's dislike of certain other passages, just as it is hardly possible to perceive in them anything which adventures "beyond the range of the mere conventional". Of the following group, no doubt the "false relation of the tritone" worried him in (a); in (b) he draws attention to the "modulation", which is nothing else than a clean and not ineffective plunge into the key of the "flat seventh", after a clear break in the movement; (c) is hardly, perhaps, great music, and is a little hesitant in its approach to the cadence; but there is nothing in it to justify a pedant's horror; of (d) he remarks, "But here we are lost", though it is hard to see why we cannot find our

way. (In certain examples, the present writer has indicated, in small notes, what the implied harmonies may be.)

Ex. 3

Burney's remaining examples may be summarized in four groups:

I. Consecutive fifths and octaves. There is, of course, no doubt that writers of Blow's period recognized the same principles concerning fifths and octaves as earlier and later schools of compositions.⁶ Yet in practice he and his contemporaries—not excepting Henry Purcell—frequently honoured them in the breach.

II. The augmented triad. The contrapuntal combination of the major third and the minor sixth from the bass was certainly very offensive to eighteenth-century ears, and Burney quotes no fewer than seven separate instances of it.

III. Combination in the same chord (or else the close juxtaposition in successive chords) of a natural note and its inflected form, e.g. a chord consisting of F, A, A \flat and C (Burney gives eight examples).

IV. Free movements of the parts, including passing notes quitted by leap. These examples usually involve seconds, ninths

⁶ See my note on 'John Blow as Theorist' in *Mus. T.*, September 1936.

and sevenths. Thus we find a seventh resolving upwards to a fifth; a ninth similarly to a third; a second proceeding by leap to a seventh; an unprepared ninth; a ninth falling to a fifth; consecutive sevenths; a seventh falling to a third.

It will be quite clear that, from an eighteenth century standpoint, Burney has made out a first-class case against Blow. He had certain standards which he applied; and measured by them, Blow was found wanting. True, he would have done well to follow the advice of Roger North, who recommended that "the gentlemen must put of their Anno dom. & all that of their acquaintance, and put on ye time and garb of the age they are to deal in"; in fact he committed the anachronism of censuring Blow on account of offences against canons yet unformulated. Yet as it was the temper of his age to estimate everything, not by a deliberately cultivated sense of historical imagination, but in proportion as it approached eighteenth-century ideals of perfection, Burney must not be too heavily blamed for that.⁷ The real charge against him here is that he loosed his full acerbity against Blow as an individual writer, when as a historian he should have known that other English writers of the period (and some of an earlier one) employ precisely the same idiom. Blow is made scapegoat while the others go free. True, Burney felt uneasy about the whole Restoration school and says that there are things in Purcell which he hopes musicians of his own day "scruple not to change for the better": nevertheless, the sum of Blow's offending is made to appear more heinous than all the rest. His licentiousness was overwhelming, and the others of his school "never threw notes about at random, in his manner, or insulted the ear with lawless discord".

Such has been the weight of Burney's dicta on the subject that whenever anything irregular by eighteenth-century canons has been found in Blow, people have been only too ready to relate it to Burney's remarks, and rush to defend the composer on the imaginary grounds of venturesome unconventionality. Instead it should be considered in the light of the school to which Blow belonged. He would be a good judge who could pronounce, on internal

⁷ Burney actually has a good deal which may be counted unto him for righteousness. For example, speaking in a footnote to p. 448 of the harmonic practices of the late seventeenth century, he remarks: "Perhaps those of the present times, in less than a century will be equally displeasing to the ears of posterity; and yet we fancy that both melody and harmony have received their last polish." Again, he is not so outrageously pedantic as to rule out the possibility of achieving artistic effect by breaking "regulations". Speaking of two examples which he quotes, he admits that "There are several violations of Rule in this Anthem *for which it is difficult to account by the effects*". (Present writer's italics.) He is also ready to concede (p. 454) that the works of Humfrey, Wise and Blow contain "happy licences" which he thought prepared the way for Purcell.

evidence alone, whether this was by Blow or by Purcell:



In fact, practically the whole of what Burney lays to Blow's account can also be found in the works of Locke, and Henry Purcell's works abound in instances of that very kind. A few examples here must be token for this. (W. G. Whittaker's interesting paper, 'Some Observations on Purcell's Harmony', will make Burney's examples sink into the mere commonplace.)

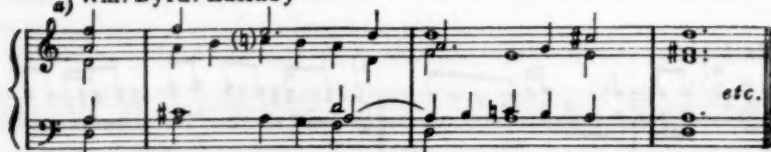


Again, whatever Burney or anyone else may have thought about their effect, it is well known that there was nothing new or distinctively personal to Blow about the juxtaposition of a natural note with its inflected form, or the augmented triad, or the free quitting of a suspended seventh. One need go no farther than the following to find examples from an earlier age to constitute good precedent:

* Both by Blow; (a) was cited as a "crudity" by Burney.

Ex. 6

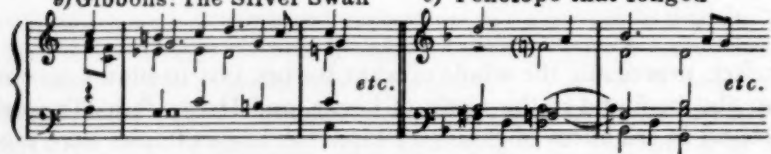
a) Wm. Byrd: Lullaby



Wm. Byrd:

b) Gibbons: The Silver Swan

c) Penelope that longed



In these matters, as well as in the free treatment of suspensions, passing notes, discords, consecutives and the simultaneous sounding of three and even four scale-wise notes (all found in Blow and Purcell), Messrs. Byrd, Weelkes, Ward and Farnaby are the distinguished ancestors of the Restoration composers.⁹ (Burney ought really to have had some examples headed "The Beastialities of Mr. Byrd".)

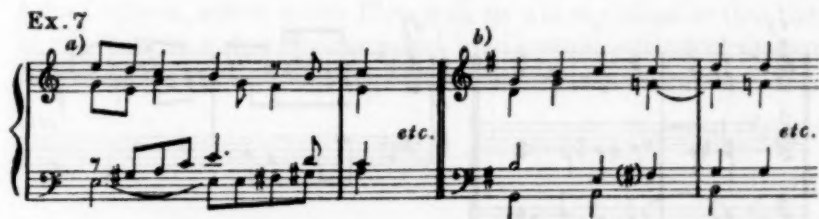
It seems clear, therefore, that, so far from Blow's being either unique in his enormities, or an innovator, both he and Purcell, with others of their school (except where they became subject to French and, above all, Italian influences) were alike the heirs to a distinct tradition of Englishry in these matters. The spirit of what they had to say was determined by their age—in that there was no link between the Restoration and madrigalian periods; but the seeds of the contrapuntal idiom in which they expressed themselves had been sown long before.

The "attempts at new harmony and modulation" (Burney), the "experiments in harmony and new combinations and discords" (Ouseley) and the adventures "beyond the range of the mere conventional" (Parry) are therefore seen to amount to next to nothing. Whatever lay behind these features, they were too frequent to constitute experimental attempts at conscious novelty. They are too easily codified for that. Before leaving the subject, therefore, we may suitably point out that many of the clashes and angular consecutives which occur in music of the Restoration period

⁹ For a penetrating and authoritative treatment of these details see R. O. Morris, in 'Contrapuntal Technique of the Sixteenth Century', Chapter VIII, and E. H. Fellowes in 'English Madrigal Composers', Chapter X, and 'William Byrd', Chapter XV.

are the result, not of a desire to invent a new chord or progression, but of paying the chief regard to the character of the individual voices. It is only on that hypothesis that the combination in one chord of three successive degrees of the scale can be accepted at all. Such combinations are, as R. O. Morris said, a matter of "honouring the claims of the intellect in preference to those of the senses"; and the attitude of mind which they express was by no means new to English music.

The "false relations", for example, are almost always the result of the logical combination of an ascending and descending form of a scale. Example 7 (a) has the melodic minor (descending) in the alto, in conjunction with the melodic minor (ascending) in the bass; while Example 7 (b) shows the Mixolydian mode (descending in the alto) together with that tendency to sharpen the seventh degree of that mode when ascending (tenor) which turns it into a transposition of the Ionian mode:



Cadential points afford a rich field of instances of clashes and consecutives. In Example 8 (a) two distinct types of approach to the cadence are superimposed, while in Example 8 (b) a clash occurs between the lines which are falling to the cadence and that which is initiating a new point—bring consecutive sevenths in its train. In Example 8 (c), which shows fundamentally a 6—4, 5—3 progression, each part, moving conjunctly, pursues its own way like strands through a complex knot, making a beautiful approach to the final major chord. Example 8 (d) shows a pair of upper voices (violins) producing a straightforward 4— \sharp 3 suspension, while the tenor voice (viola) intrudes a minor third against the suspended fourth—a typical progression of the madrigalian era. (See Example 6 (a).)

It is logical line-drawing, not the novelty of "devising new combinations", which has brought these instances about; and they were too frequent for any novelty they may ever have possessed not to wear thin.

A final question remains: What bearing has this analysis of harmonic procedure upon Blow's position and worth as a composer? The answer surely is "None whatever". A student of the period can become as familiar with the idiom of Blow and his fellows as with the style of any other school. (The music of our own contemporaries has taught us to accept consecutive ninths and sevenths as

Ex. 8

Ex. 8 consists of four musical staves labeled a, b, c, and d. Staves a and b are for Violin and Voices. Staves c and d are for 1st Bass and Tenor & 2nd Bass. The score includes various musical notations such as notes, rests, and accidentals, with "etc." indicating continuation.

readily as chains of thirds and sixths.) Just as many other composers than Handel, or Mozart, or Vaughan Williams have used idioms which were among the acknowledged forms of contemporary musical expression, so Blow and others in common with him shared the turns of speech, the formulæ, the procedures just discussed. The worth of the work they wrote depends upon other factors, significance of ideas and vitality of invention among them. An indictment is from time to time heard that Blow had little of significance to say, and not much skill in saying it. (Thus Arkwright can express some sympathy with Burney in accepting with less complaint from Purcell what he rejects in Blow.¹⁰) But that is another story. Before it can be considered, it is necessary to become so steeped in these procedures that they are accepted as the usual

¹⁰ Old English Edition, Vol. XXIII, p. 6.

ingredients of style, and not as curiosities to be espied, extracted and put under the microscope of harmonic analysis. The real worth of men's creative work is enshrined now in one form of expression, now in another. If *appoggiaturas* were to worry us in the music of Haydn or Mozart, our minds would never be free to appraise them in relation to their lesser contemporaries. For the present, then, bearing in mind that no composer can be judged by small specimens examined simply as combinations of harmonies divorced from musical structure, Blow can only answer that indictment with a firm plea of "not guilty" and reserve his defence.

Meantime, to conclude, it is sufficient to deny that he was concerned to kick over the traces in matters of harmony. To have been progressive in his day would have been to concede more to Italianate grace than he did, and to cast fewer glances back to a distinct English tradition. And where, as in such usages as consecutive sevenths, he goes beyond that tradition, and imparts to his music "the harsh cadence of a rugged line" (as Dryden said of John Oldham, whose words Blow set), he was not alone at that time in adhering to a style distinguished by a certain astringent flavour, appealing to the lover of dry rather than sweet champagne.

SOME EARLY VENETIAN OPERA PRODUCTIONS

BY SIMON TOWNELEY WORSTHORNE

THE appreciation of opera as intended by its early exponents is now hardly recognized. The musician knows the music and, in particular cases, the author of the libretto, but he pays little attention to the quality of the setting. Naturally the musician listens to rather than looks at an opera, the sense of the drama reaching him primarily through the sound needing a degree of concentration that leaves little to spare for the ancillary art. The original aim was to interpret the dramatic situation through an appeal to the ear heightened by an elaborate setting of architectural perspective. Perspective was an intellectual device providing a fantasy that indicated certain lines of thought to the audience, led them up, so to speak, to a certain point, and then intended the individual imagination to take charge. Concert performances of early operas give no more than a skeleton from which the musician can derive pleasure and knowledge as an archaeologist can derive it from an aerial photograph of ancient remains: they are not a fair basis for aesthetic criticism.

The following list is a summary of the personalities connected with opera production in Venice when it led Europe in this field from 1637-1690. It may serve a useful purpose in identifying characters and designs in contemporary engravings and descriptions. It also gives an historical basis to the argument that musicians should pay greater attention to the production of a hybrid art whose success depends, in the end, upon the attention they give to its other essential components. Names of the cast are very rare in Venetian librettos, and their inclusion seems to have been arbitrary. Our restricted knowledge of the period makes a list interesting by providing, in the European sense, colleagues for Siface, our immediate and famous link with continental singers—forerunner of the well-known names of the eighteenth century.

<i>Date and theatre</i>	<i>Title</i>	<i>Composer</i>	<i>Author of text</i>	<i>Designer of sets and machines</i>	<i>Painter of sets</i>	<i>Cast</i>	
1837. S. Cassiano	L'Andromeda	Francesco Manelli	Benedetto Ferrari			Prologue and Andromeda : Madalena Manelli Guinone : Francesco Angeletti da Asisi Mercurio, Perseo, Ascellà : Annibale Graceli da Citta di Castello Nettuno, Astarco Mago : Francesco Manelli da Tivoli Protheo, Giove : Gio. Batt. Bisucci, Bolognese Astrea : Girolamo Medici, Romano Venere : Anselmo Marconi, Romano Aturia and a syren : Felicità Ugo, Romana Flordoro, Filampo : Antonio Panni da Reggio Emilia Rodomonte, Scarabea : Francesco Angeletti da Asisi Romondo : Gio. Batt. Bisucci, Bolognese Filaura, a syren, a cavalier : Guido Ant. Boretti d'Agubbio A cavalier, Plutone, Giove : Francesco Manelli, Romano (né) Mercurio, Rosilla : Francesco Pesarini, Veneziano Pallade, a syren, the moon : Madalena Manelli, Romana A cavalier : Camillo Gianotti, Veneziano	Ballo by Gio. Batt. Balbi
1838. S. Cass.	La maga fulminata	Francesco Manelli	Benedetto Ferrari	Giuseppe Alabardelli detto Schioppa, Veneziano		Anna Renzi Anselmo Marconi	
1841. T. Novissimo	La finta pazza	Francesco Saccati	Giulio Strozzi	Giacomo Torelli	Tartio Gian Carli	Queen Anthes : Giulia Paolletti, Romana King Iolo : Bass from Sienna Deliride, the nurse : Castrato from Parma Bellerofonte : Michele Gracacchi, contralto from Florence Archimene, royal daughter : Anna Renzi, Romana Innocence : Soprano from Parma Justice : Castrato from Rome Neptune : Tenor from Parma	
1842. T. Novissimo	Il Bellerofonte	Francesco Saccati	Vincenzo Nolfi	Giacomo Torelli	Domenico Bruni da Brescia		

<i>Date and theatre</i>	<i>Title</i>	<i>Composer</i>	<i>Author</i>	<i>Designer of sets and machines</i>	<i>Painter of scenes</i>	<i>Cast</i>
1642. S. Moisé	Amore innamorato	Francesco Cavalli	Gio. Batt. Fusconi	Gasparo Beccari	Pietro Mango	Anna Renzi
1643. SS. Giovanni e Paolo	La finta savia	Filiberio Laurenzi with alterations by Archangelo Crivelli Tarquinio Merula Benedetto Ferrari	Guilio Strozzi	Giovanni Burnacini da Cesena	da Napoli Simonetto Guigilemini	Anna di Valerio, Romana
1644. SS. G. e P.	L'Ulisse errante	Francesco Saccati	Giacomo Badovero, N.V. ¹	Giacomo Torelli		
†1653. SS. G. e P.	L'Alessandro vincitore di se stesso	Francesco Cavalli	Francesco Sbarra	Gio. Batt. Balbi (who arranged the machines, scenes and ballo)		
•1655. S. Apollinare	L'Eriemena	Francesco Cavalli	Aurelio Aureli	Gasparo Mauro	Sig Simone	Rodope : Anna Maria Volea (Soprano)
•1657. S. Apollinare	Le fortune di Rodope e di Damira	P. A. Ziani	Aurelio Aureli	Francesco Santurini	Antonio Leck Antonio Zanchi Gio. Batt. Recaldi	Creonte : Don Giacinto Zucchi (Bass) Damira : Anna Renzi (Soprano) Tigrane : Carlo Macchiati (Contralto) Brenno : Filippo Manini (Contralto) Lerino : Carlo Manelli (Soprano) Sicandro : Raffaele Caccialupi (Tenor) Bato : Antonio Draghi (Bass) Nerina : Pietro Cefalo (Contralto) Erpago : Antonio Formenti (Tenor)
1658. S. Cass.	L'incostanza trionfante, ovvero Il Tesco	P. A. Ziani	Francesco Piccoli	Gasparo Mauro Francesco Santurini	There is a post Mistore delle scene held by Gasparo Beccari. His duties are obscure	Thesco : Antonio Cavagna Fedra : Ginevra Fenardi Antiloque : Silvia Maani Pallante : Raffaele Caccialupi Animedonte : Don Giacinto Zucchi Meneceo : Gio. Agostino Pozzelli Maritena : Angelica Felice Curri Meyes : Caterina Prino Pithodoro : Carlo Vittorio Rotari Sentinella : Antonio Formenti
1659. SS. G. e P.	La costanza di Rostomida	Don Gio. Batt. Rovettino	Aurelio Aureli	Alfonso Moscatelli		Ballo, Oliviero Vigasi Clothes Oratio Franchi
•1660. SS. G. e P.	L'Antigona delusa d'Alcete	P. A. Ziani	Aurelio Aureli	Zaguri		Clothes. Oratio Franchi

<i>Date and theatre</i>	<i>Title</i>	<i>Composer</i>	<i>Author</i>	<i>Designer of sets and machines</i>	<i>Painter of scenes</i>	<i>Cast</i>
*1663. S. S. G. e P.	Gli amori d'Apollo e di Leucotoe	Don Gio. Batt. Rovettino	Aurelio Aureli	Gasparo Mauro	Ippolito Mazarini Gio. Batt. Lanfranchi	Clothes. Oratio Franchi Ballo. Oliviero Vigani
*1663. S. S. G. e P.	L'Amor guerriero	P. A. Ziani	Dot. Don Ch. Ivanovich	Gasparo Mauro	Ippolito Mazarini	Ballo. Oliviero Vigani Clothes. Oratio Franchi
*1666. S. Moisè	Il Demetrio	Carlo Pallavicini	Giacomo dall'Angelo	Gio. Batt. Lanfranchi		Clothes. Oratio Franchi
1667. S. Moisè	L'Alessandro Amante	Gio. Antonio Boretti	Giacinto Andrea Ciccognini	Francesco Santurini		Clothes. Oratio Franchi
*1668. S. S. G. e P.	Eliogabolo	Gio. Antonio Boretti	Aurelio Aureli	Gasparo Mauro	Ippolito Mazarini	Ballo. Lelio Bonetti Angelo Frezzato
1669. S. S. G. e P.	L'Artaxerxe, ovvero L'Orminda costante	Carlo Grossi	Aurelio Aureli	Gasparo and Pietro Mauro	Ippolito Mazarini Gio. Batt. Lanfranchi	Ballo. Bartolo Gorbassa Clothes. Tomaseo Zanoli
1673. T. Zanè a San Moisè	La costanza trionfante	Gio. Domenico Partenio	Dot. Don Ch. Ivanovich	Stefano Santurini	Domenico Mauro	Dario : Carlo Lesma Hipermetestra : Teresa Balaanni Lincoo : Zanetto Carletti Elmira : Orsola Parmeni Arbante : Bastianino Rosa Delmoro and Arsace : Pietro Corte Vafirno : Tomino Colla
1675. S. Salvatore	Etecle e Polinice	Gio. Legrenzi	Tecolaldo Fattorini	Gio. Batt. Lanfranchi	Ippolito Mazarini	Clothes. Gasparo Felizzari and Domenico Modena
*1680. S. Giovanni Crisostomo	Il ratto delle Sabine	Pietro Simone Agostini	Don Giac. Fr. Bussani			Romolo : Giuseppe Maria Donati (Soprano) Otilio : Gio. Fr. Grossi (Contralto) Ampio : Alessandro Girardini (Soprano) Tazio : Francesco Ballarini (Contralto) Tullia : Caterina Angiola Botteghi (Soprano)

<i>Date and theatre</i>	<i>Title</i>	<i>Composr</i>	<i>Author</i>	<i>Designr of sets and machines</i>	<i>Painter of scenes</i>	<i>Cast</i>
•1680. S. G. Cr.	Il ratto delle Sabine	Pietro Simone Agostini	Don Giac. Fr. Bussani			Servio, vecchio : Antonio Formenti (Bass) Emilia : Anna Maria Scarlati (Soprano) Cesarino : Francesco de Castris (Tenor) Lesbo, servo : Don Tomaso Boni (Contralto)
•1681. S. Angelo	La Flora	Antonio Sartorio M. A. Ziani	Novello Bonis	Francesco Sauturini	Tomaso Guisti	Lisimaco : Giuseppe Calvi Alessandro : Gio. Bat. Moratelli Gleonte : Giuseppe Tolomei Demetrio : Ottavio Rochetti Filea : Margherita Salicola Calistene : Gio. Bat. Sensi Alcimena : Rosana Tarquini Eurilla : Angela Salicola Corebo : Don Sebastiano Orfei
1682. S. Salv.	Lisimaco riamato de Alessandro	Gio. Legrenzi	Aurelio Aureli altered from play by Giacomo Simbaldi			Bastiano : Clemente Hader de Haderbergh, musico di Cam. di S. M. C. Geta : Battista Speroni, musico di Cam. dell' Imperatrice Eleonora Onoria : Anna Maria Manarini Leucipe : Rosana Tarquini Lentulo : Ferdinando Chiaravalle, musico di S. A. S. di Mantova Fabio : Francesco de Castris, detto de Massimi Evandro : Don Bartolo Donadelli, musico di S. A. S. di Mantova Zelio : Don Nicolo Pasini
1683. S. Salv.	I due cesari	Gio. Legrenzi	Guilio Cesare Corradi			Publio Elio, pertinace : Gio. Batt. Speroni, Musico dell' Augustissima Imp. Eleonora Marta, tiranna : Anna Maria Manarina Augusta : Rosana Tarquini Lucilla : Chiaretta Bianchetti Alindo : Don Arcanio Belli. Musico di S. A. S. di Parma Leto : Checchino de Massimi
1684. S. Salv.	Publio Elio, pertinace	Gio. Legrenzi	Ab. Pietro d'Averara			

<i>Date and theatre</i>	<i>Title</i>	<i>Composer</i>	<i>Author</i>	<i>Designer of sets and machines</i>	<i>Printer of sets</i>	<i>Cast</i>
1684. S. Salv. <i>Continued from previous page</i>	Pablo Ello, pertinace	Gio. Legrenzi	Ab. Pietro d'Averara			Fabio : Ferdinando Chiaravalle, Musico di S. A. S. di Mantova Aronte : Carlo Andrea Clerici, Musico di S. A. S. di Parma Emilio : Giuseppe Scaccia, Musico di S. A. S. di Parma Liso : Don Pietro Cesti (From 2nd edition, 1685) Dario : Annibale Pio Fabri, Bologna Statira : Anna Dotti Nigene : Anna Maria Fabri Nicta : Angelo Zennaro, Veneziano Alinda : Teresa Golia, Milanese Oronte : Carlo Christini, Virtuoso del Sereniss. Principe di Carignano Arpago : Antonia Pellizzari, Veneziana ³ Flora : Rosa Mignatti
1685. S. Angelo	L'incoronazione di Dario	Domenico Freschi	Adriano Morrelli			
1685. S. Salv.	Ariberto e Flavio, reggi de Longobardi	Carlo Ambrogio Lomati	Don Rinaldo Ciallis	Pietro de Zorzi	Carlo Ludovico del Basso	
1690. S.G. Cr.	Pirro e Demetrio	G. F. Tesi	Adriano Morrelli			Pirro : Francesco Pistocchi, musico del Sereniss. di Parma Demetrio : Giovanni Burzoleni, musico del Sereniss. di Mantova Deidamia : Faustina Perugini, Romana Clinene : Diana Testi, virtuosa del Sereniss. di Mantova Clearte : Faustini Marchesi, musico del Sereniss. di Modena Arbati : Mario : Ferdinando Chiaravalle, musico del Sereniss. di Mantova Breno : Tommaso Bovis

Clothes,
Oratio Franchi

¹ *Nobal' Uomo*. The only title used in Venice under the Republic.

[†] Scores in Codici musicali Contariniani. Marciana, Venice.

^{*} Score in British Museum for Florence production, 1633.

² The two entries also danced the ballo as Fama and Morfeo.

³ Gio. Batt. Abbatoni.

^o Score. Biblioteca Estense, Modena.

Formenti also took the part of Plutone in the prologue. Egro in the prologue was taken by

³ Note a woman taking a man's part.

REVIEWS OF BOOKS

The Cowden Clarkes. By Richard D. Altick. pp. 268. (Oxford University Press, 1948.) 18s.

Charles and Mary Cowden Clarke deserved a monograph. Mr. Altick has added to the apparatus of literary research what he, no doubt, would term a polygraph. Charles Cowden Clarke, sometime school-master of Keats, dramatic and musical critic, author, publisher, popular lecturer, friend of poets, scholars and wits (it is to be regretted that Egerton Webbe receives scant attention) lived an amiable, useful and uneventful life. His wife, daughter of Vincent Novello, under the influence of the Lambs and Leigh Hunt laboured with devotion to produce the 'Shakespeare Concordance' and derivative works of criticism. She also essayed poetry and fiction, and for some years edited 'The Musical Times'. Thus she stands, exceptional for industry, among "lettered Victorian females". Truthfully they do not provide material for a work of this dimension. Mr. Altick does his best, with a nose for minutiae and the aid of the Ohio State University, to expand what the Clarkes and Clara Novello (whose grandchildren have contributed details of interest from family records and also some attractive portraits) present in their own biographies and autobiographies. The casual student—recollecting Dr. Johnson's advice as to lectures—is recommended to the books from which this one is taken, where, if style is mannered in one direction, presentation is not unattractive.

The difficulty with Mr. Altick (as with some other scholars whether in music or letters) is that information is never sifted and free movement among facts is impossible. It is to be assumed that "vocabularyistic libertarianism" is intended humorously. As to "abandonate" and "sophisticate" (noun) we prefer the compound epithets of the Clarkes.

It is, perhaps, unfair to be particular where musical deficiencies are concerned, but (1) that six members of the Novello family, including Mary Victoria (contralto) and Charles Cowden Clarke (bass), took part in the first performance in England¹ of the Beethoven Mass in D deserved notice; (2) that Charles Lamb was intolerant of music was a canard started by Lamb himself; (3) that Vincent Novello's written-out organ parts were regarded as "radical and dangerous" is overstatement; (4) that the Fitzwilliam Music contained "a large amount of ancient English music" is incorrect; (5) Alfred Novello was apprenticed not "to a printer(?)", but to John Robinson, a music teacher and organist at York; (6) 'Music for the Open Air' was contained in more than one volume.

It remains to add that there was no Victorian painter of the name Copley Fields (*sic*, twice) and that the laws of England did not require two ceremonies in the case of marriage between a Catholic and a non-Catholic.

P. M. Y.

¹ Christmas Eve, 1832, at Thomas Alsager's house in Queen's Square, Bloomsbury.

Brahms. By Peter Latham. ('Master Musicians' series.) pp. 230. (Dent, London, 1948.) 7s. 6d.

Mr. Latham's 'Brahms' replaces the previous book in this series by Lawrence Erb, first published in 1905.

In trying to avoid heaviness of style Mr. Latham has occasionally fallen into an irritating breeziness and artificial bonhomie. "He is a much more spontaneous, more ingenuous fellow, this Brahms of the songs, than the Brahms of the big instrumental works". (p. 152.) The opening of the book is more suited to a romantic novel than to a work of scholarship:

The little girl smiled, rather uncertainly. She knew that Brahms was pleased with the thorny spray of dog-rose she had given him, because he was smiling, too, but she didn't quite understand what he meant when he said: 'is this an emblem of my prickly nature?'

And it is surely unnecessary to begin a chapter thus: "There is something of the tadpole about Brahms's choral works". (p. 158.)

These faults of taste are regrettable because Mr. Latham's book is otherwise readable and pleasantly written, and has passages of good prose:

If he never rose to the very topmost heights, if he is not to be numbered among the supreme heroes of the musical art, at least his good sense and modesty saved him from a fruitless assault on Olympus. Moreover he could boast, as not all the great ones he so sincerely revered could boast, that no tawdry, no vulgar music had ever come from his pen. He was an apostle of the middle way. The part he played was not sensational. His music lacks glitter. But glitter is no guarantee of solid worth. Cut beneath the sober surface of Brahms and you find true metal all through. (p. 110.)

Brahms's life is well told with a nice blend of fact and anecdote. Mr. Latham confesses in his Preface to "a genuine affection for my queer, crotchety subject" which has produced a sympathetic outlook on Brahms's character, but has not blinded him to his faults:

His admirers can only regret that the man who was at heart so generous, so kind, was also capable of rudeness, even downright cruelty . . . and that he could stoop to sheer spite and vindictiveness. (p. 84.)

At the beginning of the section on the music Mr. Latham states "neither formal analysis nor full critical discussion is part of my purpose". Why not? Readers of this series expect evaluation of the composer's output which most certainly demands full critical discussion. The chapters dealing with individual works are little more than catalogues which show lack of formal proportion. Thus the Variations on a theme by Handel are dismissed in seventeen lines, though the description of the first five published works occupies thirty-two lines.

The chapter on Brahms's songs, however, is good, and reveals the paradox that the songs often show "a symphonist's breadth and a symphonist's instinct for proportion", while the symphonies themselves are lyrical and favour an "equable flow of long streams of melody and polyphony".

Mr. Latham does not shirk the curious psychological problem underlying all Brahms's music:

Brahms's inferiority to Beethoven is not a matter of technique. . . . The problem is more subtle than that, and resolves itself ultimately into a question of temperament —perhaps I should say of character. . . . Brahms never reaches the highest summits of all because in the last resort he believes neither in God nor himself. Lacking faith, he lacks confidence.

Mr. Latham has presented Brahms's music, not as an isolated phenomenon, but as part of the whole man. He gives facts, but also achieves the critic's true function by drawing conclusions from those facts.

D. McV.

César Franck. By John Horton. ('Musical Pilgrim' series.) pp. 66. (Oxford University Press, 1948.) 2s. 6d.

Mr. Horton sets out to tell the life of César Franck, summarize the general characteristics of his style and study the works "most frequently performed". From this it would seem that the book is written more for the concert-goer than the scholar, though a technical and specialized vocabulary is used.

The details of Franck's life are briefly and clearly told, and Mr. Horton makes an interesting point of the influence a Roman Catholic organist's post would have on his style of composition. Franck's formal and harmonic style is surveyed, but no mention is made, beyond a passing reference, to his rhythmic characteristics.

The section on Franck's construction and form is devoted entirely to his method of thematic transformation. This sheds interesting light on the workings of his melodic invention, but use of the same theme in all movements of a work does not, of itself, achieve the formal unity of that work. Mr. Horton's obsession with the tracking down of Franck's thematic cross-references and his over-elaborate analysis of individual works makes their descriptions read like a detective's note-book, e.g.

A link, for strings alone and hinting at the rhythm of the motto theme, leads to the key of B minor and a backward glance at the "processional theme" of the second movement, with a new triplet figure of accompaniment added. This soon gives place to Ex. 25, which passes through a wide range of keys and works up to a powerful orchestral climax with the secondary ("brass") theme in various keys. The climax is passed, there is a silence, and once more dialogue throws into contrast fragments of the "processional" and "brass" themes. (p. 41.)

In his introduction Mr. Horton says: "Some of Franck's larger structures creak and sway ominously when the winds of criticism blow upon them", but nowhere does he give chapter and verse, and it is seldom that he gives a critical appreciation of the value of the works he analyses.

He interprets Franck's "conception of music as reflecting a spiritual if not a cosmic conflict", and sees in its dualism "not so much a musical concept as a metaphysical one". It would be interesting to know if he considers that this accounts for Franck's somewhat limited emotional scope.

Fauré's name is incorrectly spelt on p. 42; there is surely a word missing in the last sentence on p. 47; the musical quotation of p. 40 would make its point better were it harmonized.

D. McV.

Grieg. A Symposium edited by Gerald Abraham. ('Music of the Masters' series.) pp. 144, 40. (Lindsay Drummond, London, 1948.) 10s. 6d.

This is the fourth symposium in the series edited by Professor Abraham, and the best. Symposium form has serious drawbacks. However skilfully edited—and no one could be more adept at this form of carpentry than Professor Abraham—it is liable to present the composer's mind in a series of semi-watertight compartments labelled Chamber Music, Symphonies, Miscellaneous Orchestral Works, etc.;

for the reader's mental stance is bound to shift when he approaches each new author. There is a real danger that attention may be focused on the contributors rather than the music ("Let's see what old so-and-so has to say about the symphonies"); after all a symposium originally implied a certain virtuosity, and eight or nine virtuosos discussing the music of one composer, especially if he is a controversial figure, may divert the reader (in more than one sense) without instructing him. One or two of the earlier volumes suffered from the tendency of a contributor here and there to spit rather self-consciously over the wall into his neighbour's plot of ground. There is all the difference between this and a stimulating difference of opinion, such as that between Mr. Foss and Mrs. Dale over the Holberg Suite. The slightness of the customary opening chapter, a brief sketch of the composer as a man, is also open to criticism. These volumes are a refreshing change from the old type of biography in which serious criticism is ousted by anecdote and burble; but the psychological and extra-musical factors which exert an influence on a composer's development are always interesting and not infrequently of vital importance for a full understanding, and this need is not always met. We want to know not only what a composer looked like and how he behaved, but how and why he came to be the sort of composer he was. This is not a plea for psycho-analytical jargon, but for something which will help to throw light on the obscure processes of artistic creation, something to balance the admirable analyses of purely musical development.

It was certainly time we had a serious study of Grieg in English, for not only has little been written here (Professor Abraham's bibliography includes only one inadequate monograph), but very little is known of the essential Grieg. The editor's preliminary apology and explanation ("Every schoolgirl knows the Grieg who approximates to Chaminade; many a professional musician is ignorant of the Grieg who approximates to Bartók") was only too necessary. Mr. John Horton emphasizes the debt owed by the world of music to "the minority of executants, critics and amateurs who make it their business to call our attention to the claims of the *petits maîtres*, inciting us to inquire not only into the defects that keep them *petits* but also into the virtues that make them *maîtres*". (Not that *petits maîtres* means "little masters.") It is time that the majority, especially of executants, awoke to this discreditable state of affairs, from which Grieg is not the only sufferer. At a time when the B.B.C. has actually been criticized for reviving unfamiliar Schubert songs in the Third Programme our musical complacency requires constant convulsion.

This book more than fills a gap. The level of the contributions is so uniformly high that it is agreeably difficult to fault any of them. Mr. Schjelderup's chapter on 'Grieg the Man' is within the aforementioned limits clear and graceful. Mr. Foss has an admirable analysis of Grieg's scoring and some penetrating remarks on the nature of his powers, but is a little sparing of comment on the musical quality of the orchestral works. Professor Abraham's detailed comparison of the original and the final versions of the piano Concerto shows once more how easily we take for granted works that have attained a certain fame or notoriety. He brings out its key position in Grieg's career, separating the Leipzig period of grappling with the larger forms from the later and

more seemly preoccupation with miniatures. Mr. Frank examines the chamber music in detail and nicely balances sympathy with critical detachment. He finds the chief weakness of the sonatas not in an excess of rhapsodizing, but in an insufficiency of it. Equally discriminating is Mrs. Dale's account of the piano works. The Ballade in G minor, much the finest of the larger pieces, is analysed in detail, and there is an interesting appendix on Grieg's harmony in general. Grieg himself wrote: "The realm of harmony was always my dream-world, and my harmonic sense was a mystery, even to myself. I have found that the sombre depth of our folk music has its foundation in its unsuspected harmonic possibilities." Grieg's critical writing, not only on himself but on others (such as Wagner), was often so perceptive that a short chapter on the subject would have been welcome.

Miss Astra Desmond's chapter on the songs contains not only an illuminating section on Grieg's poets, the idiosyncrasies of their four languages and the effect they exerted on his style, but also, as we should expect from such an interpreter, some valuable hints on their performance. She rejects a good deal, but leaves no doubt that Grieg was one of the four or five masters of the song; it was no mean feat in the latter half of the nineteenth century to break completely free from the iron bands of Teutonism. Grieg's maltreatment at the hands of singers, translators and publishers is amusingly illustrated. We might, however, have been given more quotations from the songs. Mr. Rubbra suggests that Grieg wrote better for chorus without orchestra and with every justification ranks the almost unknown 'Four Psalms' (Op. 74) "among the finest choral music of the nineteenth century". Both Mr. Horton's chapters are excellent. He relates the stage music closely to its dramatic context, giving a full summary of the 'Peer Gynt' music (which like 'L'Arlésienne' has been widely condemned to a concert-hall existence in a form very different from the original conception), and adds pertinent comments on the relationship between language and musical style. He inquires with great penetration into the early influences which Grieg underwent, those of affinity (Mozart and Chopin), environment (Leipzig and Copenhagen) and common interest (Nordraak and Kjerulf, leading to Norwegian folk music), estimating the various pulls they exerted and his success in assimilating them. It is clear that the folk element, so far from being a self-conscious dabble in nationalism, was the making of Grieg as a composer; and unlike certain others he manipulated it in suitable small forms instead of dragging it across the frontier into sonata and symphony. We are rightly reminded that in some of his late work Grieg "reaches so far into the future that very few music-lovers—much less professional pianists—have even now caught up with him". Among other things he practised polytonality and that simultaneous use of the major and minor modes whose introduction into art music is generally credited to Bartók.

The book is amply furnished with musical quotations, though their assembly in an appendix invites a choice between laziness and a good deal of manual labour, and the editor's claim that it includes the fullest and most accurate list of works yet published in any language is abundantly justified. The one possible criticism is that we might have been told which works remain unpublished.

W. D.

Debussy. By Rollo H. Myers. ('Great Lives' series.) pp. 125. (Duckworth, London, 1948.) 4s. 6d.

Although this is a little book, the reader is made aware that it deals with a great life. The portrait drawn by Mr. Myers may be only a sketch, but he does himself less than justice by expressing the suspicion in the final chapter that "the central figure may seem never to have come to life". It is true, as he says, that there was "something phantom-like" about Debussy's personality; but he has contrived to show that long before he states his self-suspicion. The likeness is done without any overcrowding of detail, and perhaps for that very reason it is seen sharply, though at a distance.

Debussy's was not one of the great lives remarkable in themselves. Its incidents are never particularly interesting. But his work made him one of the world's great adventurers, and Mr. Myers, wisely realizing this, discusses at least as much of the music as of the man.

If Mr. Myers expresses doubts about his presentation of the man, he clearly had none about the claims he makes for Debussy's art. Those whose tastes lie in very different directions may think these claims rather exaggerated, but that would be unjust to him as well as to Debussy. On the whole his estimate is fair and not blindly uncritical; if anything about it is wrong it is merely the emphasis on a detail here and there. He is, for instance, so anxious to vindicate the works of the final period, which have too often been dismissed as effete, that he allows himself to be beguiled into the overstatement in the opposite direction that the twelve 'Etudes' of 1915 "have never been surpassed in the whole literature of the piano". And is it true that Debussy alone, *i.e.* "at one stroke", abolished the tyranny of the conventional major-minor scale? Even if we consider French music alone, we are bound to recognize that d'Indy knew a good deal about modal writing before Debussy came on the scene, and we have been sufficiently reminded of late that the composer who revolted against the tyranny of the leading-note—again before Debussy—was Fauré. And if Mr. Myers will refer to Rollo Myers's recent book on Satie, he will be sure to find examples of similar anticipations in that quarter as well.

Satie's influence on Debussy, by the way, is one of the points Mr. Myers seems to overstress. He is admirably informative on the whole about the aesthetic principles that made 'Pelléas et Mélisande' the remarkable and unrepeatable work it is; but it is hard to believe that Debussy took Satie's notion that the score of an opera should be a kind of "musical scenery" as seriously as Mr. Myers is inclined to do. Even painters of the standing of a Rex Whistler or a John Piper have no illusion that the stage designs for an opera can be anything more than ephemeral; but any composer who thought the same about the function of music in what is after all an essentially musical form of art could never bring himself to embark on an operatic score at all.

About Debussy's extremely sensitive and original use of the pianoforte Mr. Myers writes particularly well. Pianists will learn a great deal from his illuminating observations; indeed it is quite possible that many who read his little book will for the first time begin to grasp the secrets of Debussy's keyboard style and gain an insight which no amount of lessons and study may have been able to convey to them. For those secrets lie

in imagination rather than in technique, and Mr. Myers himself has imaginatively penetrated to their very roots.

It is this insight, no doubt, which leads him to declare at the end that Debussy extended the frontiers of the language of music "to a hitherto unimaginable degree". All the same, is that established? It seems so on the surface, no doubt. Yet if we come to think of it, does not his greatness lie rather in his restricting those frontiers—not technically, of course, but aesthetically? What is most remarkable about him, surely, is that he made it possible for himself, and therefore, though perhaps in different ways, for others, to keep rigorously within self-imposed limitations and thus to create an art which, though not universal or all-satisfying, fastidiously excludes all that is false or exaggerated. If any one composer's example has made it impossible for many others ever again to fall into a vein of self-pity, pseudo-philosophy, vulgarity or ranting eloquence, that composer is Debussy.

E. B.

Gustav Holst. By Edmund Rubbra. pp. 49. (Lyrebird Press, Monaco; Anglo-French Literary Services, Ltd., London, 1947.) 5s. 6d.

It is just twenty years since Mr. Rubbra's first writings on music appeared in 'The Monthly Musical Record'. Though he has in these years had more important fish to fry, he has kept up a regular activity as a critic, principally in the form of brief but cogent notices, widely appreciated, of newly published music. This book of his, or booklet, on his old master is characteristic; it is spare but admirably to the point, as Holst would assuredly have wished an appreciation of his art to be. (Imogen Holst's *Life of her father* affords another example of such writing as Holst would have approved—it is as though his spirit, with its integrity and directness, had been present in the mind of each author.) Mr. Rubbra has, without elaborate technicalities, put his finger infallibly on essential features.

He has the advantage of acquaintance with the unpublished compositions and can, for instance, quote a characteristically Holstian modulation from the early opera 'Sita' (begun in 1900)—an opera Holst was later to pooh-pooh as "good old Wagnerian bawling". But it is disappointing to be told no more of the 'Cotswold' Symphony of 1899-1900 than that it is worth reviving. In 'The Mystic Trumpeter' he notices (in the clash of an F minor $\frac{3}{4}$ against a pattern of A \flat triads) a forecast of the famous stab of F \sharp against G major triads in the prelude to 'The Hymn of Jesus'; and he pursues Holst's further development of this effect in the 'Choral Symphony'. He does exact justice, in passing, to the songs with violin, Op. 35: "An epitome of all the virtues of Holst's music". Too true a Holstian to be adulatory, he points to "a congealing of certain characteristics into mannerisms" between the beautiful beginning and close of the 'Ode to Death'.

An important section of the essay is given to the 'Choral Symphony'. In 1925 Holst was disappointed by the reception given to the work, and in particular that the "Grecian Urn" movement should have been found disconcerting. That he was right in his conviction that it was one of his best compositions has been shown by the recent reinstatement of the Symphony by Sir Malcolm Sargent and the Royal Choral Society. Yet it was, after all, natural enough in 1925 that any music set to stanzas

so deeply embedded in the minds of one and all should have been disconcerting at first. Dr. Vaughan Williams himself could accord no more than "cold admiration". Mr. Rubbra speaks out for the 'Choral Fantasia', Op. 51, on poems by Bridges: "undoubtedly one of Holst's finest and most poetical works, yet it is shamefully neglected". And he does so again for 'Egdon Heath':

The work grows and develops with such rigid economy and restraint that it is hardly to be wondered at that the first performance left the audience puzzled and bewildered; yet it is one of Holst's finest and maturest achievements (it is singularly complete in its idiom and style), and remained the favourite work of the composer.

Later on he has a good deal to tell us about some almost unknown compositions: 'The Tale of the Wandering Scholar', the scherzo of the unfinished Symphony and the 'Lyric Movement' for viola. He fails to put his finger on a weakness of 'The Perfect Fool'—a shortcoming, namely, in the scenic effect at the climax, when the Fool yawns and falls asleep under the nose of the enamoured princess. But what a rich and delightful score that is! And to-day unknown!

The essay is given a handsome production, with many musical examples.

R. C.

Percy Hugh Allen. By Cyril Bailey. pp. 170. (Oxford University Press, 1948.) 12s. 6d.

Sir Hugh Allen was not so much a maker of music as the cause that music was in others. He was a scholar, certainly, in a sense, but would have scorned to be described by the neologism "musicologist". He did some valuable research on Schütz in his earlier days and he knew Bach inside out. Yet what has he left behind? No book on music, no composition, least of all any sort of autobiography—a thing he may not have despised when done by friends, to whom he was almost ferociously loyal, but could never have countenanced doing himself. He was not the kind of man to set himself a monument. But just as he induced others to give their lives and souls to music, so he could confidently leave it to someone else to erect him a memorial. This has now been done by Dr. Cyril Bailey of New College, the place on the solid earth which held most of Allen's heart, if ever there was one—for he was perhaps even fonder of the sea, where he wished his ashes to be scattered.

There have been Englishmen contemporary with Allen, composers like Elgar or Vaughan Williams, teachers like R. O. Morris, who had a greater influence on music as an art in the long run destined for the world at large; there has been none who did more to stimulate musical life in England. Dr. Bailey shows admirably how he did it: not by method or diplomacy, but by sheer drive and force of personality. Dr. Bailey does not suggest that Allen never made mistakes, but we gather that if they occurred they were made from impulsive generosity, not from miscalculation, for Allen never even thought of calculating and rushed in where careful schemers would have feared to tread. And after all there were many hits and few misses. He knew by instinct how to get the right people into the right places. It was sometimes said that the young men who were deemed "right" by him were surprisingly often those who had come from the Royal College of Music and from Oxford, that those from the Royal Academy and Cambridge, not to mention rank outsiders, were given the cold shoulder. But after all even Allen could not know

everything and everybody, and what he did for those he knew was done by a wise use of such opportunity as he knew, not from lack of a wider sympathy. He would have been the last man to mind if another's energy had secured an appointment coveted by him for a protégé in favour of a worthy candidate unknown to him. Only he generally won because nobody else exerted himself as he did on behalf of young aspirants.

Dr. Bailey gives us an excellent likeness of a great personality. Those who knew Allen will recognize him in these pages: a man difficult to know and at times impossible to recognize between one meeting and another, rude and ruthless one day, overflowing with kindness on another, always meaning what he said and meaning well, however he expressed himself at the moment, never charming but frequently endearing, sometimes outrageous—and perhaps Dr. Bailey may be guessed to have shrunk from ever telling us quite how outrageous the great man could be. "Great man" has slipped out just now as the obvious thing to say, and reflection gives no cause for not letting it stand; but the immediate second thought is that "dear man" would have been better still. And that is the sort of tribute Dr. Bailey here pays him most fittingly. E. B.

Benjamin Britten: a Sketch of his Life and Works. By Eric Walter White. pp. 109. (Boosey & Hawkes, London, 1948.) 7s. 6d.

Two mild protests to begin with. First, must a publishing firm really charge seven and sixpence for a small paper-covered book dealing with a composer the dissemination of whose work is obviously to its advantage? Second, the author coins the verb "to choreograph": shall we see this gaining currency with "to contact"? The answer to the second question may prove to be in the affirmative, for Mr. White's little work—too modestly named a "sketch"—will probably be widely read by those who can beg, borrow or steal a copy.

It is well done. There is as much personal biography as will be wanted by anyone reasonable enough to agree that what matters most in a composer's life is his music. The creative landmarks are skilfully brought in as the major events in the story. They are also searchingly discussed. Mr. White is a critic, not afraid to find fault where he suspects it and quite capable of giving reasons for his enthusiasms. He never gushes and is thus the more persuasive. One does not always need persuasion. Only very wilful prejudice can resist what Mr. White well calls the "simplicity, delicacy, sweetness and tranquillity" of the 'Hymn to St. Cecilia', the terrible scene with the distant foghorn and chorus in 'Peter Grimes' or the gay virtuosity of the vocal fugue in 'Albert Herring'. And sometimes persuasion is neither wanted nor effective, for one cannot be brought to agree that the early 'Simple Symphony' was worth refurbishing up or that the piano Concerto, either in its primitive or in its revised form, will often be found pleasant to play and to hear. But Mr. White manages to awaken interest in and elicit approval of any number of points one may have passed by as mere casual incidents thrown up by ready inventiveness and rapid productivity.

The furious rate at which Britten turns out new works, often of large dimensions, has laid him open to the suspicion of being driven by happy-go-lucky invention and helped on by slickness of craftsmanship. It is true that he has produced a good deal not fired by imagination, to which

one remains indifferent—if only a little more true than it is of many greater composers; but this does not absolve us from judging each work on its merits or demerits or permit us to take refuge in vague generalizations about “irresponsibility”, or whatever word his detractors may choose. For the alarming rapidity of his process of composition Mr. White has an explanation: he tells us that in writing considerable quantities of film and broadcast music Britten learnt not only to work to order and, so to speak, to given lengths, but also to work speedily and at any time of the day or night. That seems perfectly acceptable. What is disquieting about it is that Mr. White appears to see no danger in that sort of approach to artistic creation. Others do, and there is no lack of evidence to support their fears. Still, more than enough has come from Britten's pen so far to give us good reason to suppose that he is himself aware of the perils that beset the quick-working artist and will know how to avoid them, if not every time—as even Mozart and Schubert could not—at any rate whenever he is confronted with a major task. E. B.

A History of Musical Thought. By Donald N. Ferguson. pp. 647. (Routledge & Kegan Paul, London, 1948.) 25s.

The title of this book arouses expectations which are not fulfilled. One might justifiably have hoped that such a book would deal with the relation between the evolution of musical techniques and the thoughts and feelings—the different approaches to human experience—which at various times in Europe's history have gone to create these techniques. One might have hoped that such a book would discuss the inseparable relation between the how of musical techniques and the why. As it is, the author sometimes considers the how, sometimes the why, but the connection between the two, which is what matters, is most often evaded. Thus the book is merely a conventional history of music, with a few passages of social history interspersed. It cannot compete with Láng's great work on ‘The Music of Western Civilization’. What we have to ask is where it stands among other more or less orthodox histories of music.

The man who aspires to write a history of European music deserves either our admiration for his courage or our reprobation for his impudence, according to the degree of responsibility with which he approaches his task. To write a history of English literature is a gigantic enough undertaking; to write a history of the music not only of one's own country but of the whole of Europe is a task before which even the stoutest may, or should, quail. Unless one has the musical digestion of a cormorant, how can one hope to be acquainted with a representative proportion of the music one is supposed to be writing about? If one is a cormorant, one's judgments are not likely to be very interesting or reliable; if not, what can one do but omit vast tracts of musical history, thereby disturbing the perspective, or alternatively accept at second-hand the judgments of other men, thereby probably perpetuating errors of stress and of fact? Any specialist on a given period will be likely to come across, in the average history of music, statements and judgments about that period which he knows to be ludicrous. One cannot altogether blame the poor historian, who can hardly be expected to know everything. Yet the trouble is that his fallacious opinions will be accepted by those still more ignorant than himself as gospel truth. Thus

for years it was common knowledge that the English seventeenth-century string-music tradition was tedious, trivial and of only the mildest historical interest; for the standard history of English music said so. The reputable author of this work certainly did not intend to present an utterly misleading picture of English music in the early baroque period; but one cannot help wondering how much of the string music he had seen, let alone heard adequately performed. If he had said nothing about it, that too would have been misleading; but it would have been rather more honest.

The eighteenth-century historian never pretended to be impartial; both he and his readers understood precisely the point of view from which he wrote. The modern historian aims at impartiality, though he never attains it: a completely impartial history would be completely dull. Perhaps it would be a good thing if every musical historian were to state at the outset just what he claims to know a lot about and what he claims to know only a little about. This would reveal not only his limitations but also his prejudices, for which we could then make allowance. As I look back on Professor Ferguson's book I am aware that my prejudices are very different from his. Perhaps, paradoxically, this is why I find the early part of his book the least unsatisfactory. For Professor Ferguson is not really interested in medieval music. So he gives a mainly factual account of it which is lucid, not too inaccurate and sufficiently sympathetic not to repel readers who make their first approach to medieval music through these pages. Occasionally Professor Ferguson seems to suggest that medieval harmony was simply a crude and unsuccessful attempt to achieve the diatonic harmony of the sixteenth century; he refers for instance to "the vice of arbitrary dissonance", says that Dufay in his early works was "hardly more sensitive to discord than Machaut" and has a revealing passage on the harmony of the Agincourt song. Yet despite these passages and his assertion that "the achievements of the fourteenth century . . . made but a distant approach to that vividness of expression which is for us the highest attribute of music", one could say that at first it looks as though this patronizingly "progressive" attitude were going to be less in evidence than it is in most popular histories of music. Professor Ferguson even has a note explaining that he is aware of the modern distrust of the notion of progress. But then he goes on to say that he thinks progress means something in so far as it refers to "the widening horizon of human understanding and sensibility". He does not say how he knows that it is always widening; but we begin to see what he has in mind when he comes to the sixteenth century.

At the beginning of the sections on this period Professor Ferguson makes the following statement:

. . . the forms of music, now almost independent of the rhythm of the words, begin to show that relation to vital experience which—however difficult it may be to define—is perceived by the intuition of the common man as an unmistakable fact of expression.

It is difficult to find any meaning in this enigmatic remark; but its general purport, as an expression of an emotional prejudice, becomes clear enough. Professor Ferguson approves of music the more, the more subjective it is. So it is perhaps not surprising that some odd emphases and even misstatements of facts begin to creep in. Confining our attention

merely to the English tradition, we find that Byrd is referred to as "the great madrigalist", his church music passing without mention! Bull is dismissed in a footnote with the usual glib remark about virtuosity; and the great string tradition of Gibbons, Ferrabosco, Jenkins and Lawes might never have existed. (The violin, by the way, is said to have "corrected" the viol.)

The seventeenth century is conventionally considered as a preparation for Bach and Handel; and the discussion of the change from verbal rhythm to metrical rhythm is over-simple. By the time we reach the familiar music of European history—from Bach onwards—Professor Ferguson's prejudices are patent. Beethoven and Wagner are the only two composers who get twenty pages each. Bach has about ten; Alessandro Scarlatti and Couperin (as a clavecinist) have to be content with two or three lines. For Professor Ferguson all music leads up to Beethoven. Even Haydn and Mozart are "an unconscious preparation for the more inclusive expression which Beethoven was to attain"; and a work by Beethoven is said to contain "a nervous vigour and concentration of purpose not to be found in any work of Mozart". The classical baroque period is disposed of as follows:

The conventional technique of eighteenth-century homophonic music was scarcely capable of representing more than the externals of manner. Cramped by its own conventions this music lagged far behind contemporary literature as a revelation of the profounder feeling which was generating the Revolution.

After that we are not surprised to learn that the classical drama of France stifles all "ordinary reality of feeling" in refinements of manner and rigidity of convention. Bach is excepted from these strictures only because he is really a romantic at heart; witness his chromatic elaboration of harmony.

Now no one is going to deny the significance and power of Beethoven's contribution. But to apply Beethoven's criteria to musical conventions to which they are totally inappropriate is not the way to write musical history. Not only Bach, but all the great classical baroque composers, including Alessandro Scarlatti and Couperin, believed in expression and composed very passionate music; the tension and equilibrium between that passion and their apparently rigid code of behaviour both musical and moral is the very core of their work. But though they believed in expression they did not, as did Beethoven and still more Wagner, believe primarily in self-expression. They expressed what they felt, of course; but they expressed what they felt about something which was bigger than themselves, whether they called it God, or the suffering of Christ, or Reason, or Nature, or simply *le bon goût*. Belief in self-expression is not necessarily inferior to belief in an absolute. But neither is it necessarily superior; and Professor Ferguson writes as though it were. This colours and distorts his view of musical history as a whole. Moreover, I do not even agree with him about Beethoven, for the significance of the religious polyphonic element in Beethoven's last works does not seem to me to be a move in the direction of the later romanticism. At least if that account is part of the truth it is not the most important part.

The rights and wrongs of this particular case are too complex to be argued here. What must be said is that Professor Ferguson's subjective romantic bias leads him to utter the usual claptrap about Berlioz, regarding him as the arch-romantic technically *manqué* instead of as the natural

successor of the classical tradition of Rameau and Gluck. Similarly the limited but pure melodic genius of Bellini is polished off in a sentence ("insipid and characterless, washed only in an odour of romance"). More seriously, Professor Ferguson's approach leads him to a complete lack of understanding of and sympathy with the standpoint of twentieth-century composers. This means that the section on the twentieth century degenerates into one of those depressing catalogues that only cumber the ground. Stravinsky, in rather less space than MacDowell, is treated with mild facetiousness. Roussel is bracketed with Séverac as a minor follower of Debussy. Eugène Goossens gets more space than Vaughan Williams, Elgar's symphonies are described as being "somewhat in the manner of Brahms", and there is no mention at all of Britten, Rubbra or Tippett! Bartók is given half a paragraph as a "folky" composer; Janáček is not invited to the party. Neither is Dallapiccola, in a very long list of Italians. Poulenc's piano music is mentioned, but not his much more interesting songs.

Moreover, the whole of the modern section is littered with gross factual errors. For instance, Delius's 'Romeo and Juliet' is described as his "only opera"; the "fine sonata for cello and piano" by Ravel is presumably either the piano trio or the sonata for violin and cello; and the lists of works are capricious and irresponsible in the extreme. All through the book there are the oddest inclusions and omissions. Some may be due to the nature of Professor Ferguson's approach—for instance his belief that the decadent elegance of the *Manieren* constitutes the main interest of C. P. E. Bach's music. Others, I suspect, may be due to ignorance—for instance his dismissal of that remarkable composer Muzio Clementi as a composer of exercises and sonatinas still occasionally useful for teaching purposes, his omission of the most interesting part of Grieg's music, the later songs, and his naïve conviction that because one of Boccherini's minuets is the only bit of his music that has survived it must be the best bit. And so on, *ad infinitum*.

I am well aware that the reaction against the subjective approach represented by Professor Ferguson's book may have gone too far; that it has produced its own distortions of a kind expressed in an extreme form in some of the polemics of Stravinsky himself. Yet the reaction took place because musicians felt that this approach was no longer appropriate to what they felt about music's purpose and significance. Clearly there is something wrong with a conception of musical history which it is impossible to square with the creative practice of one's own time. That is why this book seems to me curiously unreal and academic in the worst sense of the word. The work ends with a roll-call of American composers which is so dismally comprehensive as to be meaningless. And it is typical that after this monotonous anarchy Professor Ferguson as it were gives himself a shake, squares his shoulders and with what we may perhaps be permitted to call American complacency prepares to front a hostile world undismayed:

The position of America in the post-war world is of alarming eminence. Our musical thought, like our political, has somehow to adjust itself to that altitude. America has so far met every challenge. It is unimaginable that we shall fail in this one.

From the Professor's point of view, and everyone else's, this is rather sad.

W. H. M.

The Orchestra from Beethoven to Berlioz : a History of the Orchestra in the First Half of the Nineteenth Century, and of the Development of Orchestral Baton-Conducting. By Adam Carse. pp. 514. (Heffer, Cambridge, 1948.) 30s.

Mr. Carse's new book continues the narrative of his previous one, 'The Orchestra in the XVIIIth Century', and follows a similar plan, but for obvious reasons it is on a much ampler scale.

On all counts this is a much-needed study. We take the concert orchestra so much for granted nowadays that we seldom realize what a young institution it is. Mr. Carse restores historical perspective to the picture in 500 pages of tightly packed and closely co-ordinated information which will provide even the best-informed with food for reflection and must, by the way, represent a prodigious labour of research. (A bibliography of some 230 titles in, apparently, most European languages, includes twenty-eight periodicals—and how many pages of every one of these must have been read and turned to yield one small item on this elusive subject?)

Mr. Carse declares that his aim has been "to present as much as possible of the available information in the form of plain and substantiated historical facts rather than to fashion them into an interesting and readable story". Do not believe a word of it! Whatever else the author has done besides, he has told a good story, unflagging in its interest, good humour, wisdom and penetrating insight into the practical affairs of corporate music-making.

Despite its title the book is not especially concerned with big names. In fact one of its most salutary features is the flesh-and-blood treatment of its personalities. For the first time we glimpse composers great and small at work among their professional colleagues. The scene may disappoint those who like their geniuses to write for posterity in a garret, but Mr. Carse more than hints that only posterity is able to determine who wrote for it.

The records of the past show clearly enough that composers have always been as plentiful as flies in summer-time. It is a mistake to suppose that the ability to compose music is a rare gift. . . . It is a very common gift and can be found in abundance in every civilized community. . . .

On the whole it would appear that, contrary to popular belief, the chance that a composer's music will be appreciated during his lifetime and forgotten afterwards is much greater than the chance that it will go unrecognized while he is living and be appreciated at some future period.

But that is only the setting for the story of how and why the orchestra developed into the "complex and corporate" instrument of to-day; and here again, though we defer to Mr. Carse's passion for facts, we are entitled to ask where we should be without the light cast upon them by his interpretations.

An important preliminary chapter on 'Constitution and Strength' analyses the expansion in the size of orchestras and includes tables giving the actual strength of about 170 of them during the first half of the nineteenth century. But it is no mere statistical survey and is full of valuable information on the problems of balance and the manner in which each section acquired additions and for what reasons. Nor is Mr. Carse blinded by his own figures:

The value of one player in an orchestra of seventy may seem very small, but it can easily be much more or much less than a seventieth part of the combined value of all the players. Such considerations always bring one back to the view that however much one may regard an orchestra as a corporate institution . . . in the final assessment it owes its collective superiority or inferiority to the qualities of individual players who cannot be measured by any gauge but that of individual merit.

About half the book is given over to the progress of the orchestra in separate countries, an engaging, lively narrative because, throughout, so many personalities are involved.

It is here that we are introduced to the seamy side of orchestral life in the early nineteenth century. These old players are conjured before us by Mr. Carse's imaginative handling of a vast mass of facts culled from a wide range of sources. An Appendix gives nominal rolls of several orchestras, including a pay-roll for Covent Garden in 1818. By modern standards, of course, it reads like a National Health contribution. Still, it is interesting to note the presence of a big-time first bassoon who, at 14s. nightly, was earning as much as the leader, behind whom almost imperceptible shadings of valuation sank to what appears to have been a rank-and-file rate of 5s. 10d. There were, however, even lower forms of life in the only trombone (doubling bugle horn) and second percussion, who failed to make the grade at 5s. nightly and £1 per week, respectively.

The chapters which follow these national surveys contain the most valuable of Mr. Carse's findings, for each deals with a special aspect of the general subject not usually given consideration. The first is on conducting and in particular the rise of baton-conducting. When we read of the methods employed to co-ordinate an orchestra before the silent direction of the baton became customary, we realize that here is one of the "blind spots" of musical history and that the orchestra could hardly have made any progress at all in size and complexity without it. One becomes aware of the opposition of players and critics—particularly in democratic England—to what must at first have seemed a form of dictatorship, but there is also the dawning realization that divided responsibility would no longer work, and that the conductor of an orchestra required a special kind of competence not necessarily inherent in musical gifts of other kinds. But, says Mr. Carse,

The individuality or personality of the conductor was an aspect of his art which was as yet hardly recognized by the middle of the last century. . . . The real self-advertising, all-absorbing, limelight-loving, autobiography-writing virtuoso-conductor had not yet arrived on the scene . . . but he was due to appear soon after.

As is to be expected from a man with Mr. Carse's special knowledge, the chapter on 'Instruments' is a masterly summary giving details of all the important changes and improvements, especially with regard to wind instruments, which were going on during the first half of the nineteenth century. Those who already know the facts will welcome having them thus related to the musical environment and events of the period. That the leading historian of the subject should find it necessary to apologize to those who do not, is perhaps an indictment of the attitude of many musicians towards instrumental history.

The chapter on 'Score and Parts' raises another matter which is very generally overlooked: that the repertory of an orchestra is always

limited to the music which is locally available in separate band parts, and that unless the score or parts of an orchestral work are widely dispersed in printed form it stands little chance of becoming well known or of having any influence on the development of orchestral technique.

The final chapter summarizes a number of minor matters (rehearsal, pitch, arrangement of orchestra), about which questions are sometimes asked and answers are rarely given. Mr. Carse knows most of them and, as usual, adduces an abundance of facts and instances from his seemingly inexhaustible store.

One question which is bound to be asked is "How did the old performances compare with ours to-day?" This book supplies the answer, in so far as words can give it. At least we can read the signs. The whole of Europe became orchestra-minded during the period, which incidentally produced the bulk of our present-day orchestral diet. Only a handful of works by a few outstanding composers can be said to have been prophetic in their technical demands, and it was often the lesser men who developed the tricks of the trade first of all. In fact in the first signs of fission between "serious" and "light" music it was the latter which set the pace, as often as not, in matters of orchestral efficiency, for it was there that the quality and style of performance carried more weight than the intrinsic worth of the music itself. Nor must the influence of the operatic cult, without which there would probably have been no large concentrations of players anywhere from which to form concert orchestras, be ignored. Taking a bird's-eye view of this exciting period through Mr. Carse's book, we can form a pretty good idea of what we have gained and lost. The orchestra was then in the making; it is now made and can be relied upon to work with at least a routine efficiency. Horn-bubbles become fewer with every world war. A never-ending stream of earnest maidens produce just the right wobble on the same utility oboe-tone. The Cult of the Right Notes has come to stay, and it is a good cult if it is not allowed to efface all other considerations. What we probably lack is a sufficiency of really distinguished playing—distinction of tone, phrasing, nuance and individual judgment in the handling of solo instruments. Granted that it is still to be heard and is bound to shine less brightly in a setting whose own lustre shines so much brighter than of yore; is it still valued in an age which demands homogeneity and a set standard, rather than genius overtopping mediocrity, in its orchestral playing?

One other fact emerges, and that is that orchestral players always seem to have been able to rise to the occasion given effective and inspired direction. There is nothing much we can do about this, except hope for the best.

E. H.

The Concerto. By Abraham Veinus. pp. 330. (Cassell, London, 1948.) 16s.

Mr. Veinus obviously enjoyed writing this book, and his spontaneous enthusiasm is communicated to the reader. The author has an orderly, well-stocked mind, and he has gone about his business in a methodical and intelligent manner. He starts off, very appropriately, after having considered briefly the origins and implications of the term "concerto" itself, with the late sixteenth-century vocal concertos of Andrea and

Giovanni Gabrieli and goes on to cite many other composers such as Banchieri, Schroeter and Scheidt, who used and developed the idea of two opposing or contrasted bodies within the choir. Viadana is then mentioned as having paved the way in his 'Concerti ecclesiastici' for the monodic as against the polyphonic style. Then we come to the period where strings were added to voices, and so to Monteverdi and later the 'Kleine geistliche Konzerte' by Schütz.

Before passing on to the next phase in the concerto's development Mr. Veinus makes an eloquent appeal for the revival of interest in the music he has been considering. Like all who really delve into the magnificent musical heritage of the sixteenth and seventeenth centuries, he cannot understand why

In the popular mind the prodigious creations of a Gabrieli, a Monteverdi, or a Schütz are like the monumental skeletons of a prehistoric life: museum pieces to be inspected casually and at second-hand via books on music. Musicologists have become the dreary janitors of music history, tidying a magnificent cathedral where none living comes to pray.

The author is obviously unaware of the activities of the Third Programme, here in England, where critics and musicians certainly do not "hold aloof from the deeply human creations of the past as one would hold aloof from some corroding necrologist perversion". However, his outburst is timely.

Mr. Veinus then considers the development of the operatic aria and the opera symphony (overture) and its relation to his subject, showing how Lully "contributed significantly to the maturing of a concerto orchestration". Thus we pass, through Torelli, Taglietti, Felice dall' Abaco and others to the end of the chapter on 'The Early Concerto', to come next to 'The Concerto Grosso', where the author gives us a lucid exposition of its development from Corelli to Bach, making, *en route*, a connoisseur's plea for the revaluation of Geminiani. His youthful outbursts and enthusiasms are most attractive and contagious, nor does he usually lack the solid musical knowledge from which to make them. He certainly knows his Bach, and devotes the last seven pages of this chapter to a very scholarly appraisal of Bach's monumental contribution to the form. Here, for instance, is a shrewd observation, well put:

The Bach cantata still went under the title of concerto, and since the cantata was a form which he explored with the most thoroughgoing care—he left nearly 300 examples—it is not surprising that his scoring in this field recapitulates nearly the entire foregoing history of the concerto principle.

In the next chapter, 'The Early Solo Concerto', an analogy is pointed out between the development of the operatic aria and that of the solo concerto's figurations. This leads us to 'The Classical Concerto', which is, on the whole, one of his best chapters. After pointing out the incredible gulf that lies between Bach's 'Art of Fugue' and Haydn's first set of quartets, the author goes on to say some very interesting things about the birth of the new style, and adds neatly: "Great minds and great hearts of all ages have much in common; it is usually among mediocrities that the differences in temperament between one period and another are marked as irreconcilable alternatives". The author has read his Burney very carefully and appreciatively and does not hide the fact, which is very commendable at a time when younger folk are apt to sneer at, or at any rate ignore this outstanding critic of his day.

Burney's summing-up of Carl Philipp Emanuel Bach, quoted here, reminds one again of the essentially sound shrewdness of his judgment. The next point of interest in this chapter is a plea for the revival of C. P. E.'s fine D minor clavier Concerto. Pianists please note! After touching on John Christian Bach (very fairly) and Haydn, Mr. Veinus takes an enormous breath and starts on Mozart, who occupies him very profitably for the next fifty-five pages, to the end of the chapter. Mozart is one of the author's major enthusiasms. At the very outset, for instance, he says: "In intrinsic merit the total body of the Mozart concertos stands, at very least, on a par with the total body of his symphonies; and by whatever standards greatness in music is measured, his finest concertos must be judged equal to his finest symphonies". So far so good, but "This relationship, too, holds for Mozart alone" is debatable; were some people to have to decide between the four Brahms symphonies and his four concertos, they would be very hard put to it to make their final choice. But Mr. Veinus's championship of Mozart is utterly sincere and based on a deep and reverent understanding.

The next chapter is devoted entirely to the Beethoven concerto. Here again Mr. Veinus is on cherished ground, and most of what he says is of real interest, especially to the amateur—the whole book will be invaluable to the amateur, for that matter—who has not had the time or the opportunity to go into these things for himself. The author deals with such problems as the composer-virtuoso and the changing social status of the musician during Beethoven's time: on the one hand Haydn was still in servant's livery, and on the other Berlioz was already born. Another interesting subject ably dealt with is the rapidly evolving form of the concerto at this period. Mr. Veinus champions the triple Concerto and quotes Tovey in its favour. He supposes that its neglect is due to the difficulty of collecting three soloists together; but is the reason not to be found in the extremely awkward difficulties of the cello solo part? Even such a fine cellist as Hermann Busch has been heard to grumble at having to play it!

Mr. Veinus now embarks on 'The Romantic Concerto' which, together with 'The Modern Concerto', comprises half the book. Of course there is much to say about both. The solo concerto undoubtedly had its heyday during the nineteenth century, and the author covers this ground thoroughly and interestingly. A great deal is said about Spohr and Paganini, and that milestone 'Harold in Italy', like Weber's 'Konzertstück', is given its due place in the history of the development of the form. Nine pages are devoted to Mendelssohn, eight to Schumann and fourteen to Liszt, after which attention is turned to violinist-composers such as Lipinski, Ernst, Bériot, Vieuxtemps, Wieniawski and, of course, Joachim. The list ends with Ysaÿe, who is stated to be "perhaps the last of the worthy tradition of great violin virtuosos with sufficient schooling and enough of the creative spark to venture into composition". But have we not had concertos from other violinists since? Mr. Veinus then dives into that veritable morass of romantic gurglings presided over by such people as Steibelt, Ferdinand Ries (whose dates, by the way, are 1784-1838: the dates given are those of his father), Kalkbrenner, Moscheles, Thalberg, Henselt, Hummel, Herz and others. Field at any rate "captured some of the sophisticated moon-glow

which with Chopin became part of romantic piano music". Chopin himself gets an honourable mention, though "Moonlight becomes him, as it should all of us before we are forced to learn better or different". We know what is meant, but surely this view of Chopin is no longer up to date? Of Brahms the great B♭ major piano Concerto is only mentioned, and Busoni's most interesting example in the form turns up in a footnote. However, on the whole the author covers the romantic field well and not, as might be taken from certain things said above, unsympathetically.

'The Modern Concerto' begins with a dissertation on nationalism in music. Mr. Veinus treats this very vexed subject ably and sensibly and then launches out into Dvořák, Smetana and Grieg. Next come nine closely packed pages on Tchaikovsky, including the greater part of the famous story about the B♭ minor piano Concerto—but why leave out the names of Bülow and Taneiev? Rimsky-Korsakov, Glazunov and Medtner come next, followed by Rakhmaninov and Paderewski. Then "We turn back now to pick up the thread of those late nineteenth and early twentieth-century concertos which fall outside the confines of specifically nationalist music". And this thread starts with Saint-Saëns, that daring innovator who became a fossil (his own term). As Mr. Veinus aptly puts it (admitting that he is being unkind): "The phrase 'outlived his time' is, no doubt, a singularly inhuman and ineffectual way to pass post-mortem judgment; for it is equivalent to telling the dead composer that he might have had the decency to die sooner". But he is actually well-disposed towards Saint-Saëns and sizes him up very fairly in the end. Chausson and Goldmark bring us to Elgar who, we are told, was a "gentleman and a conservative both by choice and by training". By choice, perhaps; but by training? Unless his hovering round the Three Choirs Festivals can be called training. Anyhow, Elgar's genius showed forth in bold, original strokes even in his early compositions, and by the time he wrote the 'Enigma' Variations he was anything but a conservative, and the author's statement that he was "aristocratically indifferent to the passage of time" is, of course, sheer nonsense. Then the cello Concerto is said to be "as largely planned and as spaciouly scored as the violin Concerto". Does Mr. Veinus know these scores? The fact that Delius's piano Concerto was conceived in the U.S.A. receives full attention. About the Sibelius violin Concerto it is said, very aptly: "The popularity of this violin Concerto is surely in part due to the routine violin technique which audiences are pleased to recognize and applaud. In larger measure, however, its appeal derives from the great melodic beauty which enlivens many of its pages".

No later concerto is treated at length, but a galaxy of present-day works is mentioned in the course of a learned and by no means boring recapitulative discourse on the subject. Here the English reader will learn something of what is being written in the concerto line in America to-day.

Among recent English composers Walton, Vaughan Williams and Holst are favourably mentioned; Bliss, Ireland, Rawsthorne and Britten are ignored (and one would not expect Mr. Veinus to know such works as Eric Fogg's bassoon Concerto or Walter Leigh's harpsichord Concerto). A scanty paragraph is devoted to Latin America. It begins in error:

on referring to the '2nd Phantasia Brasileira' (*sic*), Mignone is said to add "a dash of American jazz" to his score. Anybody with any knowledge at all of Brazilian music would know that no self-respecting Brazilian composer would dream of using "American jazz" in his scores when the native and negro rhythms of his own country are so much more varied and exciting. Carlos Chávez's piano Concerto is ignored, as are the piano concertos by Soro, Drangosch, Juan José Castro, Domingo Santa Cruz, Jacobo Ficher and others. Also Luis Gianneo's unusually constructed 'Concierto Aymará' for violin deserves a mention in a book like this, and what about Manuel Ponce's guitar Concerto?

The publishers have appended a list of the concerto recordings at present available in England.

N. F.

The Appreciation of Music. By Roy Dickinson Welch. pp. 197. (Dennis Dobson, London, 1948.) 9s. 6d.

Professor Welch prefaces his book with an apology. Musical appreciation needs defending, he maintains, because it has fallen into disrepute; and it has fallen into disrepute because it has been written and read in the wrong way, for the wrong reasons. It can none the less have a valuable purpose if it aims at directing the reader's attention to the way music works, and especially to those ways in which music's nature is distinct from that of the other arts.

There is no objection to this approach; and it may be admitted that Professor Welch's book has the negative virtue that it includes only the minimum of musical anecdote. But it cannot be said that it has many more positive virtues. It recounts the usual information in the usual order, and one cannot see that it does so any better than many previous books; indeed it is much more limited than the comparable works by Percy Scholes, since it makes no attempt at inculcating an historical sense. Moreover, while there is something to be said for concentrating, in a popular book such as this, on music with which the listener will be reasonably familiar, the main justification for such a work still seems to be that it should attempt to release its hypothetical Plain Reader from the shackles of certain prejudices he will have been nurtured on. Professor Welch's book does not do this. It perpetuates the customary legends and errors—for instance that the harpsichord could not play sustained chords or that instrumental music was of no significance in the sixteenth century and earlier. More seriously, it makes a statement such as the following:

It is in emotional range and diversity of form that the sonata chiefly differs from its ancestor. The attachment to dance models and dance rhythms limited the emotional possibilities of the suite. The uniformity of its structure contributed to monotony. We are charmed by the style. . . . But the sonata, especially since Beethoven, has been the form in which the modern mind has found the deepest satisfaction of its demands for unified complexity and for the expression of diverse emotional experiences.

Here we come up against the same hoary prejudice that characterizes Professor Ferguson's *History*. Whatever Professor Welch may have intended, the implications of this remark are that everything Bach stands for, in cantatas and Passions as well as in suites, is less significant than what Beethoven stands for. Surely if there is one thing above all

others that popular music-appreciators ought to do it is to demonstrate that Beethoven's kind of music is not the only kind that matters. A similar bias appears in the lists of music to be studied, from which one would gather (for instance) that nobody ever wrote any songs except the Germans.

W. H. M.

Music and Criticism: a Symposium. Edited by Richard F. French. pp. 181. (Harvard University Press, Cambridge, Mass.; Cumberlege, London, 1948.) 16s.

Here we are in good company. The guests at this Harvard symposium in May 1947—all superior spirits—were: E. M. Forster, Roger Sessions, Edgar Wind, Olga Samaroff, Virgil Thomson, Otto Kinkeldey, Paul Henry Lang and Huntington Cairns. We begin with the End and Justification (or, as Mr. Forster prefers to say, “the *raison d'être*”) of Criticism. A poet, Day Lewis, has confessed to “a feeling of irrelevance” about criticism—something about it “almost unreal”. But such a meeting as this one at Harvard, a meeting three days long, to criticize criticism, is surely in itself a measure of empiric proof of criticism's reality. We look again at Mr. Lewis's pronouncement, quoted by Mr. Forster, and see that the poet is speaking of criticisms of his own poetry; they it is that are irrelevant to his sense. But can we believe that he or any poet does not criticize other men's poems? No; for the very fact of his writing verses is in itself such a criticism. The life of the arts is, in truth, inconceivable without criticism in the air, at any rate since the declension of the arts from the state of pure magic. For that matter, who are we to say that there was no criticism in the caves of Altamira? Perhaps criticism is, indeed, the very air of the life of the arts. Is not any word uttered upon the exhibition of a painting, the reading of a book or a performance of music criticism; as, for that matter, the public afflux to one concert rather than another, and one's purchase of a book by Mr. Lewis in preference to merely any book? Without that reaction and that discrimination where are the arts?

Mr. Forster is perhaps a little hasty in his scorn of elementary criticism. “Oh, I do like Bach!” cries one appreciator; and the other cries, “Do you? I don't. I like Chopin”. Herein he detects nothing but a tendency “to the appreciation of no one but oneself”. Is this fair? Such criticism is protoplasmic; but the protoplasm is the beginning of life. These two exclamations, which Mr. Forster quotes so superiorly, were not meant for publication by the Harvard University Press, and would have been inadequate if uttered in Mr. Forster's company. But they illustrate in their naïvety and spontaneity the “reality” of criticism and a fundamental human activity which in its high development presents us with a criticism of d'Annunzio's novels by Henry James at least as well worth reading as those novels themselves, and a page by A. C. Bradley on ‘Alice Fell; or, Poverty’ which positively enriches and intensifies its subject—and that, the conception of a sublime poet! If the reality of criticism is still in question one might argue that Sainte-Beuve remains the most readable of the writers of Louis-Philippe's France, the poets seeming irrelevant and unreal beside the critic.

Mr. Forster includes among his Ends and Justifications the possibility

that criticism may help an artist to improve his work; but this strikes us as dubious doctrine, though he gives an example from his own experience. He has benefited, he says, from critical advice to avoid an excessive use of the word "but" in his writing. Such advice, however, belongs surely to the domain of teaching rather than criticism. Nor are we altogether convinced of "the basic difference" he insists upon "between the critical and creative state of mind". In the creative state, according to him, a man lets down a bucket into his subconscious. In the critical state, nothing of the sort. "Think before you speak is criticism's motto; speak before you think creation's." The suspicion arises that the speaker here had too much in his mind, if not the merely ephemeral and trifling, at least the humdrum forms of criticism. But the general validity of criticism is in question; and on this ground the superior forms and the examples of the most eminent, the least ephemeral practitioners should surely be the ones considered, as in the discussion of the validity of any other art, major or minor. I would cite Coleridge and Henry James, and suggest that the finest things in their criticisms were manifestly drawn from the same well as their imaginative fictions.

While Mr. Forster does not in so many words, other guests at the symposium make it clear how large the quotidian press bulks in their minds when they speak of musical criticism. The Americans are newspaper-ridden, and musical criticism there seems to be almost synonymous with musical journalism. It is true that American musical journalism enjoys in its practice a spaciousness almost unimaginable here; but journalism it remains, a special and restricted subdivision of criticism, a minor, "applied" critical art. To equate it with musical criticism is like considering restaurant and film music, in a musical debate, as the central form of the art. The shortcomings of journalism are a good deal insisted upon, and this is right and proper, so long as regard is paid to the conditions and frame of the journalists' work. But to censure ephemeral musical reporting, as Paul Lang inclines to do, for being journalistic is surely to fall into one of the first critical fallacies, that, namely, of censuring a given subject for being itself, belonging to an inferior category and failing to conform to standards applicable to something else. Mr. Lang is very American in ascribing a quasi-omnipotence to the newspaper press. He thinks, for instance, that the musical reporter, if only he would take the trouble, could ensure the representation of the Interesting Historical Figures of music alongside the great masters in concert programmes. On p. 148 he suggests that if "many great colleagues" of Haydn and Mozart "are unknown to critic and conductor, fiddler or pianist", it is the fault of newspaper reporters. "By studying this vast musical literature", he says with some naivety, "the critic could effectively raise his voice, and if he were persistent enough his admonition and counsel would be heeded". We ask ourselves: Is this practical politics? Journalism too has its laws; which a back-to-Dittersdorf campaign would offend.

Mr. Lang's dissatisfaction with American musical journalism is a dissatisfaction with American newspapers, and this, in turn, is a social dissatisfaction. "The truth is, of course, that our musical life, concert and opera, is a huge industry combined with the amenities of ridiculous and long out-moded social conventions." He proposes an example to

American musical journalists in the person of a pre-eminent German newspaper critic of years ago. In other words, he recommends that American newspapers should change their character for that of the 'Berliner Tageblatt' of the old days. And the exemplary critic he names is none other than Alfred Einstein. This is hard counsel. It is like advising the average American composer to be a—whom shall we say?—a Richard Strauss or Sibelius. The form of Dr. Einstein's Berlin journalism belongs, in the English-speaking world, not to the daily newspapers but to the week-end reviews; while as for that critic himself, he is not an imitable type but a singularly outstanding individual. But if Mr. Lang's censure is largely beside the mark he, like all the Harvard guests, makes numbers of good points.

We applaud his pronouncement: "Criticism is an art, not a science". That this should have needed saying is a symptom of our science-ridden age. What is a work of art if not an intelligible focusing, an ordering within a frame, of some aspect of our so incomprehensible life? Science has tried its hand at this, and has failed. Scientific criticism is an *ignis fatuus*. The critic is an artist who brings his lens to the focusing of a work of art. He may "educate, theorize, analyse, stimulate" (Mr. Forster's words), but principally he is in his turn making a work of art. At its lowest and most ephemeral criticism may on occasion earn the approval: "Neat and just!" And on higher levels: "Informative—stimulating!" And so towards the heights of Coleridge and Bradley. Musical criticism of that level may yet come, if, as looks probable, a great creative era in music is now closing, an era when men of powerful musical impulses naturally gave their lives to music rather than letters. Criticism is characteristic of an Alexandrine phase of civilization.

The reader who may become impatient of so much discussion of mere journalism will not be altogether disappointed of larger considerations. The most interesting thing in the book occurs in the contribution by the composer Roger Sessions; and this is not a technical but a philosophic consideration. Mr. Sessions shows himself a critic of a superior order in posing a fundamental question, no less than that of the autonomy of art; and, in brief, of attacking what may be called the Flaubertism of a hundred years of aesthetics. He fights shy of the word "moral", but in point of fact he once again asks not: "Has the artist achieved the effect at which he aimed?" but: "Should this kind of effect be aimed at, and what should be its place in our experience?" (The question is thus phrased later on in Edgar Wind's brilliant contribution to the debate.) Mr. Sessions says:

... I think we cannot possibly evade the fact that, for instance, those of us who find Wagner's music distasteful do so not on the ground that he was in any sense an artist of secondary stature . . . but because the music, even apart from its dramatic associations, embodies basic human attitudes and gestures which we find in the last analysis repulsive: either because the passage of time has robbed them of a large part of their magic and made them seem stilted and mechanical, or because we see in them the grandiose and essentially cruel gestures of the magician whom Nietzsche described so well, and instinctively recoil from an art in which the aesthetic shudder or caress has become an end in itself, a tool in the hands of a supreme egoist whose art, so genuinely expressive at times, consisted so much of calculated effect at others.

And he goes on:

For the question of the relation of art to society as a whole . . . has inevitably arisen in a period like our own, in which vast changes are everywhere in progress

and in which even human survival has become problematical. In such a world the basic human attitudes become decisive, superficiality becomes an encumbrance and in the last analysis intolerable, and the responsibility of not only artists and critics but of every thinking human being a decisive one.

This composer-critic, in fact, takes a moralist's stand; and his question will reverberate in the mind when the lighter contributions—Otto Kinkeldey's, for instance, in which "the immaterial existence, the evanescence" of music is whimsically considered as "a serious drawback", and a fancy is indulged of a future form of musical creation by which the composer shall establish his work once for all by some means invariable as a gramophone record—are dismissed and forgotten.

R. C.

German Song. By Elizabeth Schumann. ('The World of Music' series.) pp. 72. (Parrish, London, 1948.) 6s.

Many of these seventy-two pages are taken up with attractive illustrations. Most historians would shudder at the attempt to describe German song from Minnesinger to Richard Strauss in the remaining forty or so. Mme. Schumann, with no equipment for the task save enthusiasm, naturally fails to convey as much as three or four succinct articles in the better reference books. Indeed much of her writing is so trite and ingenuous that the reader might think it a conflation of others' ill-digested information rather than the fruit of a lifetime of devoted service. The main chapters are naturally given to Schubert, Schumann, Brahms, Wolf and Strauss, but the reader is as far as ever from knowing what was the peculiar excellence of each composer, how he treated the poetry, what poems attracted him and what his musical style was. The answers to such questions must surely be attempted in any book, however small, on such a subject. All we have here is an adjective or adjectival clause for each of Mme. Schumann's favourite songs and the words "genius" and "masterwork" sprinkled on almost every page. Some of the commentary on Wolf shows sympathetic insight, and the chapter on Strauss may well set the reader on a search for some of his less familiar songs, which are here listed with warm recommendation; but much of the commentary is an unwitting one on the authoress, and one may well end with two quotations:

'Dichterliebe' . . . consists in settings of poems from Heine's 'Buch der Lieder', and in my view is not on the same high level as 'Frauen-Liebe und Leben'. Side by side with songs which win our affection there are weaker numbers in it where lyric purity is tainted by the poet's irony. Schumann's heart and mind were too tender for the expression of moods of that order.

The rhythm alone [of one of Wolf's songs from the 'Spanisches Liederbuch'] is adapted to the manner of Spanish folksong; in other respects it maintains the character of German song, largely by its avoidance of triviality. The most valuable of the secular Spanish songs are without doubt those of serious import, composed as they are throughout in true German spirit.

I. K.

The Waltz. By Mosco Carner. ('The World of Music' series.) pp. 72. (Parrish, London, 1948.) 6s.

There is doubtless something to be said for a short book on the waltz, but the result here is not very satisfactory. The subject can be treated from two angles—a history of the dance itself and a study of the music

which composers have wrought from its rhythm. Dr. Carner's book falls somewhere between the two. His account of the social rise of the waltz as a dance-form is clear and entertaining. At first proletarian and regarded as highly improper (there are amusing quotations from an English manual of 1816, whose author assures his readers that the waltz in England is "totally destitute of the complained-of attitudes and movements used in warmer and lighter climates"), it became in Vienna first the popular rage and then the reflection of the tastes of a whole epoch. After that it declined into decadence and pastiche. There is not really much to say about its musical qualities. Dr. Carner nicely distinguishes between Lanner and the various Strausses—it is interesting to learn that Richard borrowed the famous 'Rosenkavalier' waltz from the talented Josef—but to hail Johann the younger as "the spark of a great genius" savours of hyperbole. He made the waltz respectable and he made it—in small doses—palatable to serious musicians; but something more is required to merit the title of genius.

The first to use the waltz as a purely musical form was apparently Hummel; the first to base a real work of art upon it was certainly Weber. Dr. Carner assigns due praise for this achievement, but his emphasis on what Chopin, Liszt, Brahms and others did to the waltz, rather than on what the waltz drew out of them, leaves the most interesting territory unexplored. Furthermore his prejudice—natural in a native of Vienna—in favour of the Viennese style leads him to underrate the French waltz, which he more than once characterizes as sentimental. His statement that "the whole character" of the waltz in Berlioz's 'Symphonie fantastique' "is typically French, tender, graceful, pretty rather than beautiful, and tinged with a certain sentimental note" is calculated to raise the bristles not only of Frenchmen. He gives fulsome praise to Ravel's empty (and Viennese) 'La Valse', but dismisses the ballets of Delibes and Tchaikovsky in a sentence apiece and does not mention Chabrier at all. Nor does he discuss the dramatic use of the waltz in opera (e.g. 'Eugene Onegin', 'Un Ballo in maschera', 'Rosenkavalier'). The truth is that although the waltz as a dance for the layman and laywoman reached its height in Vienna, its crop of artistic fruit was far richer in Paris and Moscow. The Viennese waltz may still, in the words of Heinrich Laube, "stir the blood like the bite of a tarantula"; but there are higher experiences.

In his last two pages Dr. Carner touches on the interesting question why modern dance music is completely devoid of artistic value, whereas Mozart, Beethoven and Schubert in their day wrote successful dance music for public performance which we can still enjoy. He might have carried the inquiry farther. It is not enough to say that modern composers of dance music lack genius; why do our serious musicians, when they try to bridge the gap, almost invariably lower their own standards instead of raising those on the other side? The transport of popular tunes from opera and symphony to the dance-floor is nothing new; Mozart was delighted to find people dancing to tunes from 'Figaro'. Can we imagine a great modern composer being similarly delighted?

The book is pleasantly illustrated, in music and in picture; but it is a pity that the frontispiece is so blurred as to suggest that the beholder has put on someone else's spectacles.

W. D.

Music in Wales. Edited by Peter Crossley-Holland. pp. 145. (Hinrichsen, London, 1948.) 5s.

This little book deals with such highly specialized subjects that it ought to be reviewed by an expert. But that seems impossible: the experts are all disarmed by being either included in it as contributors or receiving some favourable mention. What the inexpert reviewer can say is that a good deal may be learnt from a collection of essays admirably scholarly at their best and never less than usefully informative, and that the usefulness of the publication is by no means diminished by its turning into a mere address-book or Who's Who in several places.

One is accustomed to think of music in Wales as exclusively vocal and to suspect that singing is nowadays a national sport there rather than an art; and indeed, although evidence is given of orchestral and chamber-music activity, one is not altogether persuaded that it means very much except to those who organize it. At the same time Mr. Crossley-Holland's opening chapter, which is much shorter but ranges over a wider field than his 'Music & Letters' article on medieval Welsh music (April 1942), shows how important the bagpipe, the crwth and especially the harp were from the earliest times in which the cultivation of music can be traced in Wales. And Mr. W. S. Gwynn Williams's chapter that follows the Editor's, though tantalizingly short, is rich in additional information on traditional music.

That the choral tradition (W. R. Allen) and the Eisteddfod (Oliver Edwards) should receive much attention was to be expected; but a number of other informative chapters follow: 'Music and Religion' (D. E. Parry Williams); 'Music and the Community' (Barbara Saunders Davies); 'Music and Education' (Irwyn R. Walters); 'The University of Wales Council of Music' (J. Charles McLean); 'Music Broadcasting' (Idris Lewis); 'The Arts Council of Great Britain' (Huw Wheldon); 'The Foundations and Future of Instrumental Music' (Hubert Davies); 'The Welsh Composers of To-day and To-morrow' (E. T. Davies); 'A Plan for the Organization of Music' (Sydney Northcote). E. B.

Chopi Musicians: Their Music, Poetry and Instruments. By Hugh Tracey. pp. 180. (Oxford University Press, 1948.) 16s.

The Neo-Hellenic Folk Music. By Solon Michaelides. pp. 44. ("Nicosia" Printing Office, Limassol, Cyprus, 1948.)

Handbooks of European National Dances. Edited by Violet Alford. (Parrish, London, 1948.) 3s. 6d. each.

Dances of Austria. By Katharina Breuer.

Dances of Finland. By Yngvar Heikel and Anni Colland.

Dances of Greece. By Domini Crosfield.

Dances of Portugal. By Lucile Armstrong.

Origins are always provocative of scholarly controversy. The anthropologists dispute whether culture spread from a Garden of Eden or whether it grew up all over the place. Music was never summoned to give evidence, but if it had been it could have testified in favour of all-over-the-place and against the Garden of Eden. For music in the last resort seems to be a manifestation of the way the human mind works when it has to deal with organized sound. The fundamental mathematics of the scale, the physical properties of air cavities, the elementary impulse

to communicate excitement to one's neighbour, all these and other factors make for a universal pattern of behaviour which issues in folk music, song and dance, and the mixture of both which is ballad or carol.

But the basic similarities are in quantity as nothing to the differences that develop. The student of folk music, going patiently to work by the inductive method, will be struck by the recurrence of similar features among widely separated peoples, but he will be overwhelmed by the peculiarities which he needs must register but cannot classify. He finds, for instance, that the primitive tribe of the Chopi in East Africa makes a ballad with a sting in it about paying taxes to the Portuguese; that the Klephts in Greece still sing ballads of their underground war against the Turks; that in Austria and in parts of Portugal dances are accompanied by the singing of texts that are often improvised and, turning on some local event, may be satirical. The pattern of behaviour is thus the same: a story is cast into song, and to the song a dance is attached in order to give it greater power either of sheer expression or of magical properties. But some of the differences are that in Africa a whole orchestra of percussion is employed to accompany song and dance, in Portugal a choral accompaniment without instruments is used for the dancing, in Greece the accompaniment may be not only a pipe and drum but pistol shots and the clashing of swords, while in Austria a village band of normal modern constitution will accompany the old songs and dances.

This cross-section of the world's folk music is taken from the six books listed above, where the reader may find other uniformities of international practice and a multiplicity of variants of them that would be bewildering, were it not for the skill with which the authors have marshalled their subject-matter. The book on Chopi music describes the elaborate orchestral dances which are composed to ballad texts—they are not strictly folk music because the composer is known and the individual compositions are not handed on by aural tradition, but are used for a time and then discarded, though the style is certainly traditional. The xylophones are described and their tuning is discussed with the aid of diagrams: the Chopi appear to like a scale of seven equal intervals. Mr. Tracey's book is a model of precise observation, in which he is reluctant to speculate beyond what his limited data permit, yet he goes so far as to postulate on the strength of them a racial element in African musicality:

What indications there are at present appear to point towards a psycho-physical norm which leads the closely related members of any tribe to prefer certain similar musical intervals in their scales, and in some cases to achieve an agreement in the pitch of the tonic which, to us, to say the least, is remarkable.

What have English anthropologists with their modern fear of attributing anything to blood and race to say to that?

Mr. Tracey explores an unmapped territory; Dr. Michaelides is working in a well-tilled field, but his pamphlet is a valuable summary because it is clear and gives the greatest common measure of agreement about Greek music. It emerges that in the music of modern Greece are ancient Byzantine and oriental elements and that a seven-pulse time, derived from the *ἑπτάπυλος* metre of antiquity, is still a feature of Greek national music, and is perhaps therefore an ethnological trait. The forty tunes quoted are as nearly representative as so individual a thing as a

folksong can be, and are related clearly and closely to the author's exposition of the various types.

In the four books on European national dances the music naturally takes a secondary place, but the peculiar violin called the Cretan lyre used in Greece, a variant of the zither called the *kantele* revived in Finland, the distinct form of guitar played in Portugal, the mouth-organ and zither common in Austria, are related to the folk customs as well as to the respective dances, of which each booklet (only forty pages long) contains a few specimens complete with dance-notation and tune. The series is attractive to the eye, since dancers in costumes are depicted in gay colours; each contains a map, which is a commendable feature; each contains a warning by the editor to the reader not to regard national costume as fancy dress, and each contains an historical or ethnological introduction. The name of Miss Violet Alford as general editor is a guarantee of a scholarly approach to their subject in books which are bound by their charming appearance and *multum in parvo* value for money to have a popular appeal; if further recommendation is required, the names of the Royal Academy of Dancing and the Ling Physical Education Association on the title-pages should provide it.

F. H.

Annales de la musique et des musiciens en Russie au XVIII^{me} siècle. Tome I: Des origines à la mort de Pierre III (1762). By R.-Aloys Mooser. pp. 456. (Editions du Mont-Blanc, Geneva, 1948.) Fr. 78.00.

Three years ago M. Mooser presented the results of a life-long study of musical conditions in eighteenth-century Russia in an outline bibliography (reviewed in 'Music & Letters', Vol. XXVII, No. 3, July 1946). The ground-plan is now followed by the building itself—as yet the first floor only—a full-length history of the period, amply annotated and splendidly produced and illustrated with sixty-nine *documents iconographiques*, portraits, engravings, cartoons, title-pages of scores and librettos, most of them unknown and drawn from the treasuries of Russian libraries and museums. There is a portrait of Francesco Araia, the first Italian opera composer in Russia (and incidentally also the first to write an opera to Russian words there). I do not know why I always imagined him as a rather grim, elderly fellow, with a beard of sorts; and here he is, from a painting in the Leningrad Eremitage, young and elegant, good-looking and extremely intelligent. One is apt to forget that however different from western European conditions and standards life in the rest of Russia may have been, at the court of St. Petersburg and on the princely estates it was, in the eighteenth century, much the same as at Louis XV's Versailles, Maria Theresa's Schönbrunn or Charles III's Aranjuez. With the accession of Peter the Great in 1696 Russia entered the family of European nations; an era began which, politically, came to an end in 1917, but lasted a little longer as far as cultural relations are concerned. Between the two wars M. Mooser was free to work in Russian libraries and archives, to collect his invaluable material and to bring it to the shores of his beautiful and peaceful Lake of Geneva. It is extremely doubtful—to say the least—whether he could do it now; in fact, he cannot now even get uncertain points settled by correspondence (as he told me last year). Fortunately the bulk of his material for Vol. II

(mainly the reign of Catherine the Great) is safe and ready for publication in the near future.

The present volume tells the story up to 1762; a preliminary chapter on the first contacts of Russia with western music—there seems to have been an Italian musician at Moscow as early as 1490—is followed by three main parts, dealing with the reigns of Anna Ivanovna, Elizabeth Petrovna and Peter III respectively. M. Mooser has cast his net far and wide. He enumerates about 400 sources consulted by him and there is very little indeed that has escaped his scholarly pursuit. He traces the life story of every actor and singer, composer and virtuoso, dancer and scene-painter who ever visited—or in some cases is supposed to have visited—Russia, before, during and after their stay there. A “before” there nearly always was, as native Russian musicians only just began to appear towards the end of the period in question; and very often there was an “after”—few of the foreign artists chose to settle in Russia for good; most of them preferred, after a few years, to spend their hard-earned rubles in some sunnier place. The twenty-four years of service of the above-mentioned Araia, and his return after a short stay in Italy, are quite an exception; but even he does not seem to have died in Russia.

The main part of the book is devoted to opera and other theatrical activities; there were few concerts and little is known about either church music or folk music of that period. But M. Mooser neglects no source which throws the scantiest gleam of light on any musical events whatsoever. The incunabula of music-printing in Russia—to mention just one interesting and as good as unknown point—are two sets of violin sonatas, one by Giovanni Verocai, published without date but probably between 1735 and 1738, the other by Luigi Madonis, dated 1738. Title-pages (Madonis's is in Russian) and first pages of the music are reproduced from the unique copies in Leningrad. Out of M. Mooser's narrative there arise many points of importance also for the history of music in western Europe; the final proof, for instance, of the identity of the “two” Italian composers “Giovanni Marco” and “Giovanni Placido” Rutini—which was long ago suspected by Fausto Torrefranca (who claimed Rutini as a forerunner of Mozart)—is adduced here by the discovery of a manuscript score in Leningrad bearing the name of “Gio. Marco Placido Rutini”.

I have scrutinized all the operatic matter very closely indeed, and the half-a-dozen or so flaws I found on more than 450 quarto pages packed with information and documentation are so negligible as to defeat criticism in detail and to make the fault-finder look ridiculous; they cannot detract in any way from the admirable reliability and completeness of this work of love and scholarship. M. Mooser will be interested to know that there is a score of Araia's ‘Semiramis’ opera also in the King's Music Library (British Museum); it once belonged to Queen Charlotte.

One thing is quite certain: the student of the history of music in pre-1800 Russia will in future have no need to find his way through Findeisen's ‘Ocherki’, up to now the accepted standard work, *faute de mieux*. It has been replaced and completely superseded by M. Mooser's *magnum opus*; I am looking forward to the final volume.

A. L.

Ein schwäbisches Mozartbuch. By Ernst Fritz Schmid. pp. 500. (Bürger, Lorch-Stuttgart, 1948.)

This bulky volume—"the firstfruit of German Mozart research after the collapse of the Reich", according to its preface—is not without special significance and value for the western scholar. Its author holds a distinguished record as a musicologist of a strongly genealogical bent: besides having published a book on Joseph Haydn's ancestry¹ and a biography of Mozart², he has for a long time pursued special studies on Mozart's family and its Suabian origin. The volume was commissioned by the City of Augsburg, and the author obviously intended to focus attention on Mozart's relationship to his father's ancestral city. E. F. Schmid draws copiously on his own previous publications on the subject of Mozart, but he also utilizes a number of recent papers on Mozart research, published in Germany during the war years, which may not have penetrated the no man's land of post-war hostility and indifference.³ On the other hand, some of the supplementary remarks and critical amendments in the copious footnotes of this book which have special reference to A. Einstein's 1937 edition of Köchel's Catalogue may in turn have been superseded by Einstein himself in his recently published revision of the third edition of the Catalogue.⁴

Schmid's book as a whole does not reveal any startling discoveries, but it nevertheless succeeds in dotting the i's and crossing the t's of many a minor Mozart problem, under discussion ever since the encyclopedic volumes of Abert and Saint-Foix appeared. In his genealogical research the author has been remarkably successful. He has been able to extend the knowledge of Mozart's ancestry in the male line for a generation, tracing it back to a David Mozart I, who—according to the archives of Pfersee—is the father of David Mozart II, with whom the current pedigrees of Mozart usually begin. The village of Pfersee, on the western banks of the river Lech, the acknowledged cradle of the Mozarts, signifies by its geographical position Mozart's racial affinity to Suabia proper.⁵ By tracing some of Leopold Mozart's female forbears back to the Bavarian Lechhausen (on the eastern banks of the river), a certain "Bajuvarian" admixture in the racial make-up of his great son seems clearly established. The peculiarities of Wolfgang's mercurial temperament (reflecting the

¹ E. F. Schmid, 'Joseph Haydn, ein Buch von Heimat und Vorfahren des Meisters' (Cassel, 1934).

² E. F. Schmid, 'Mozart' (Cassel, 1934).

³ Some at least of these papers, which deserve closer attention, should be mentioned: 'Augsburger Mozartbuch' ('Zeitschrift des hist. Vereins für Schwaben'), Vol. 55-56 (Augsburg, 1942-43).

E. Mueller von Asow, 'Briefe W. A. Mozarts', Vol. I (Berlin, 1942).

E. v. Komorzynski, 'Die Zauberflöte', 'Neues Mozart-Jahrbuch', Vol. I (Regensburg, 1941).

E. L. Theiss, 'Die Instrumentalwerke Leopold Mozarts' (MS. Dissertation, Giessen, 1943).

⁴ Köchel, 'Mozart Catalogue, III. Aufl. bearb. v. A. Einstein. Mit einem Supplement, Berichtigungen und Zusätzen von A. Einstein' (Ann Arbor, Michigan, 1947).

⁵ This consists of the Grand Duchy of Württemberg, the countries bordering on Lake Constance (including the Austrian province of Vorarlberg) and those parts of Bavaria for which this river acts as a tribal, cultural and at times even political boundary. Its population has from times immemorial belonged to the tribe of "Alemannen"—in speech, customs and temperament very different from the "Bajuwaren" and "Franken", enveloping them from the east and from the north.

warring contrasts of Suabian and "Bajuvarian"-Salzburgian tribal characteristics) may be explained by these genealogical antecedents. Leopold Mozart's youth, largely spent in the ancestral Augsburg, naturally receives very close attention. His participation in dramatic performances, staged by the Jesuits, and the first performances of his programmatic symphonies (the 'Musical Sledge-ride' and the 'Peasants Wedding') by the Augsburg Collegium Musicum in the *annus mirabilis* 1756 are described with loving care and backed by attractive facsimile reproductions of their original advertisements.

The bulk of Schmid's volume is devoted to Augsburg's "Mozart year" (1777), assembling every conceivable detail of Wolfgang's visit on his way to Mannheim and imparting all the available information about the personalities with whom he came into contact during this longest stay in his father's home-town. The almost Pickwickian features of Suabian "characters" (such as the pianoforte maker J. A. Stein, Mozart's haughty and condescending relative von Langenmantel and the ruling clergy of the abbeys of Heilig-Kreuz at Augsburg and of Kaisheim) are amusingly brought to life in the pages of Chapters VI and VII. Schmid also succeeds in lighting up the obscurity that envelops the later life of Mozart's Augsburg cousin, the "Bäse", recipient of a bunch of hilarious letters whose naïve indecencies have so far stood in the way of complete publication in their vernacular. Maria Anna Thekla's nickname "Pfaffenschnitzel" (a prelate's escalop), seems to have been fully deserved, despite Mozart's protests during the short period of their flirtation. She became the mistress of a canon (one Freiherr von Reibeld), bore him an illegitimate child and ended her days as a disgruntled old spinster of eighty-three. The scanty and quite misleading statements about the "Bäse's" later fate even in the most recent edition of Jahn-Abert's standard work⁶, and the obvious reluctance of A. Einstein⁷ to discuss this delicate subject at all, are now superseded by an accurate account of this melancholy bit of Mozart gossip.⁸

Among E. F. Schmid's most valuable findings are his discoveries of original Mozart manuscripts greatly at variance with the versions published in the collected edition of Breitkopf & Härtel. He refers in this connection to those authorized copies of the symphonies K.425, 319, 338 and of the piano concertos K.451, 459 and 488, which Mozart sent to Prince Fürstenberg, in whose court library at Donaueschingen they were discovered as late as 1942. These authorized copies, which sometimes—as in the case of the famous "Linz" Symphony, K.425—replace the lost original, differ in many respects from the reprints in the C.E.⁹ The same library contains early copies of the (lost or partly lost) first drafts of 'Figaro' and 'Don Giovanni', which seem to deserve closer investigation. Of similar importance are Schmid's findings with regard to K.222. This offertory in D minor (composed in Italy 1775 and accepted by Padre Martini with expressions of a somewhat tepid praise) uses for its opening bars a subject from the offertory 'Benedixisti

⁶ 6th edition, 1924, Vol. II, p. 975ff.

⁷ Einstein's 'Mozart' (London, 1945), p. 62.

⁸ *Ibid.*, p. 299ff.

⁹ The forthcoming reprint of the "Linz" Symphony based on this MS. (ed. F. Schnapp) is expected to disclose many variants.

Domine' by Mozart's Suabian predecessor at Salzburg, J. E. Eberlin. Exactly the same subject is once more introduced into the very opening of Mozart's Requiem, K.626, at the words "Requiem in aeternam" (No. 1, bars 8-10). Obviously we are confronted here with a characteristic case of deliberate self-quotation, in which Mozart seems to have indulged more frequently than is generally recognized.¹⁰ The authorized copy of this distant forerunner of the Requiem, which Mozart prepared for the Heiligenkreuz Foundation in October 1777, differs considerably from the version published in the C.E. (itself based on the posthumous issue by Kühnel of Leipzig) and certainly represents a higher degree of authenticity than the current edition. Here, as in the case of the "Sparrow Mass" in C major, Schmid amends certain marginal notes of Einstein's Köchel Catalogue (1937). These may or may not have been amended by Einstein himself in the recent reprint, but it undoubtedly remains Schmid's personal achievement to have properly evaluated the importance of these copies for a future revision of the C.E.

The remainder of Schmid's narrative, dedicated chiefly to Mozart's Augsburg visit and to his journeys across Suabia on his way to Paris and on his return to Salzburg, contains a wealth of biographical information: reports in the local press on his famous concert in the "Fuggersaal" (October 22nd 1777), the improvisatory genesis of the pianoforte sonata K.309 on that very occasion, Mozart's personal dealings with his pianistic competitor J. von Beecké and many other anecdotal matters. The author's endeavour to mention every Augsburg personality in any way related to Mozart culminates in a final chapter, in which the associations of Schikaneder's strange collaborators—Metzler-Gieseke, the later Dublin professor and K. F. Hensler—to the text and general idea of 'The Magic Flute' are discussed at length. A survey of the performances of Mozart's operas within Augsburg's walls from the far-off day of the very first performance of 'La finta giardiniera' (under the German title of 'Die verstellte Gärtnerin') on May 1st 1780, down to the festival performances in the jubilee year of 1941 concludes a volume of 500 pages (with 837 footnotes) enriched with numerous maps and illustrations of uncommon interest.

For a reader trained in western scholarship it may be a somewhat onerous task to read Schmid's book from cover to cover. Much valuable information lies hidden under a rank growth of local gossip and familiar quotations. Letters from Leopold and Wolfgang are unnecessarily reprinted—a lengthy quotation from one of the former's twice over. A certain garrulity of style, a rather involved manner of narration and an irrepressible itch to repeat statements are apt to tax the patience of even the most benevolent reader; and the rather ostentatious manner in which the author again and again enlarges on the deplorable destruction of many buildings and *objets d'art* connected with Mozart's life during the air-raids on Augsburg in 1944 will jar on those who for so long had to suffer silently under the destructive impact of Nazi bellicosity. The cumbersome German of Schmid's otherwise remarkable study will certainly stand in the way of a swift recognition of its undoubted merits,

¹⁰ Cf. the present writer's article in 'Music Review', May 1948, and the ensuing correspondence with A. Hyatt King and H. Keller in subsequent issues of that periodical (Oct. and Dec. 1948, Feb. 1949).

as far as the western hemisphere is concerned. However, stripped of all its repetitive superfluities, of many of its redundant quotations, reduced to the bare essentials of its actual scholarly achievements, cut down to a book of approximately 150 pages and finally translated into acceptable English, it may become a notable addition to the small number of distinguished books dedicated to a creative commentary and scholarly evaluation of Mozart's spiritual legacy.

H. F. R.

Geschiedenis van de Muziek in de Nederlanden. By Charles van den Borren. Part I, pp. 430. (Nederlandsche Boekhandel, Antwerp, 1948.) Fr. 250.00.

In spite of the interest taken in recent years in the works of Josquin des Prés, Okeghem, Dufay, Willaert and others, and in Passion music formerly attributed to Obrecht, Netherlands music is still something of a Cinderella. The publishers state that no history of Netherlands music has been issued since that of Edmond van der Straeten, published in 1867-68. This makes the appearance of this comprehensive study by Professor van den Borren very welcome. Van den Borren's keen historical sense, his wide knowledge not only of musical history of all times and places, but also of general history and of art and politics, together with his splendid literary ability, make the work one of primary importance. Of original research there is not much, but this is not necessary, since there is so much matter available in all kinds of specialized studies. From all these sources, from the work of Pirro, van Nuffel, Sigtenhorst Meyer, and from earlier writers such as Sir John Stainer, Barclay Squire and many others, he quotes freely and does not hesitate to refer back to his own studies on Netherlands, French and English music.

His introduction on the early period when, as he says, no great creative work was done in the disturbed group of small states, shows clearly how the germs of the great period which followed were planted and cultivated by Charlemagne, Alcuin and others. The importance of the Liège schools (note particularly the plural) based on a "living" Gregorianism, he does not underestimate. Van den Borren's remarks on "the synthesis which St. Gregory and his fellow-workers made at the end of the sixth and the beginning of the seventh centuries" show a knowledge and wisdom too often lacking among the theorists of to-day. Quite probably it was the living character of the Gregorian "use" in the diocese of Liège that made this not only the birthplace of but a strong continuing influence for several centuries in the music of both the northern and the southern Netherlands.

Coming to the principal study, that of the art music of the Netherlands School, and the theoretical learning that accompanied it, he has a short but interesting discussion as to whether the organum of Hucbald was of Netherlands origin, though he seems to doubt whether Hucbald himself was a Netherlander. Undoubtedly the first successes of the Netherlands School were the result of "musical emigration" from Arras and Paris, just as a little later it was to a large extent the experience gained by musicians who worked abroad, under popes and princes, in the churches and castles of Italy, France and Austria, as servants of the Habsburgers and others, that led to the full florescence of that music.

Apart from these purely musical influences he insists on the external influences, particularly that of the authors, or the brotherhood to which they belonged, of the "Imitation of Christ". Not that he ignores the importance of folksong and secular music, to both of which he devotes very careful and thorough attention. That Dufay was one of the first, perhaps actually the first, among the Netherlanders, to move away from the "tenor technique" he insists somewhat strongly, but says that this probably came from the example of Dunstable. Later he also refers to the influence of Erasmus and other non-professional music-lovers.

His chapter on 'The Renaissance' (the "great renaissance" of the sixteenth century, not the Italian renaissance of the *trecento* and the *quattrocento*, he says) is a profound psychological study of the conditions prevailing at the time, in which a comparison of music with the other arts is brought in both for historical and critical purposes. His study of the work of such a man as Willaert is instructive, and he regrets the lack of modern editions of the works of this master. The importance of Nicholas Gombert he places higher than do most writers on this period, while the importance of Rore lies chiefly but not entirely in the fact that his motets and madrigals were frequently used as the subjects of "parody masses".

One interesting point he makes, which will give much encouragement to those who wish to make use of the older music but have little capacity for a *cappella* singing, is his statement that it was in this period that a *cappella* singing began to assume a substantial position. "Apt for viols or voices" (van den Borren does not use this term) was not uncommon in church and castle, so that it is quite justifiable to-day, where a *cappella* forces are not available, to supplement the voices with an instrumental accompaniment.

A small but not uninteresting point in the middle of this chapter is that of the authorship of the popular (so-called) Arcadelt 'Ave Maria', which, he says, "is nothing more than a transference into the religious of his French chanson for three voices 'Nous voyons que les hommes font tous vertu d'aimer'". This is not an important point except that it indicates the thoroughness and comprehensiveness of van den Borren's study.

Lassus (he calls him Roland, without any reference to other forms of his name) receives some original treatment, a pregnant comparison with J. S. Bach occurring in a footnote: "his work comprises the past and yet is so rich in general and particular suggestions that in many respects it anticipates the future". And "more than can be guessed at first sight he (Lassus) was a disciple of Willaert, Verdelot, Arcadelt and Rore".

Philip de Monte, so often shabbily treated, has a chapter of nearly twenty pages, though for his actual information van den Borren depends upon van Doorslaer and van Nuffel. It cannot be denied, he says

that Roland de Lassus and Philip de Monte take a foremost place as the two most representative figures of the great classical polyphonic school of the Netherlands of the second half of the sixteenth century. . . . Actually no other Netherlands musician of this period can be compared with them so far as genius and luxuriant inspiration are concerned.

The work closes with a series of comparatively short but comprehensive and succinct chapters giving general views of the later progress up to the time of Sweelinck, whom he praises as an exponent of the genuine

madrigal style and a forerunner in the matter of extended instrumental composition. His references to the English composers who found refuge in Holland and Belgium are illuminating and suggestive.

His musical illustrations are by no means voluminous, but they are sufficient. It might have been an advantage had they been in type, for occasionally the author's handwriting is slightly indistinct. For the present the work has appeared only in the Netherlands language, but it is intended before long to issue an edition in French (presumably the original), in which language it should take a place among the greatest historical works of to-day.

H. A.

La música en las obras de Cervantes. By Miguel Querol Gavaldá. pp. 173. (Ediciones Comtalia, Barcelona, 1948.)

El 'Quijote' en la música. By Víctor Espinós. pp. 167. (Instituto Español de Musicología, Barcelona, 1947.)

The four hundredth anniversary of the birth of one of Spain's great writers, of that golden age which produced not only Cervantes, but Lope de Vega and Calderón de la Barca, has produced a spate of Cervantean publications of which two, both from Barcelona, lie before us.

Here in England Cervantes is only remembered by his 'Don Quixote', and even in Spain his other works have faded into the background of this one, magnificent masterpiece.

The two books under review deal, one with the reference to music in Cervantes's works as a whole, and the other with specific musical settings of the Quixote theme.

Miguel Querol Gavaldá's volume is an erudite review of all the many references to singing, dancing and musical instruments for which he has combed the whole of Cervantes's known output. The result makes a scholarly documentary work of the first importance to musicologists the world over. After showing, from many quotations, the extent of Cervantes's knowledge and appreciation of music, which, as the author points out, he more than probably practised himself on the guitar before losing his left hand in the battle of Lepanto, Querol goes on to discuss his subject in orderly detail, starting with Cervantes's reference to *romances*. And here at once is a very interesting point: the probable number of folk-songs, including *romances*, mentioned by Cervantes is thirty-two. A similar analysis of Shakespeare gives thirty-one. When it is remembered that Shakespeare and Cervantes both died in 1616 (though the Spanish master was Shakespeare's senior by seventeen years) and that they therefore reflected identical periods in Spain and England respectively, this striking coincidence becomes the more remarkable.

The chapter on 'Danzas y bailes', including both formal and popular dances, is very informative. Quoting Lope de Vega and others, Querol establishes the fact that the stately Chaconne was originally a wild dance from Spanish America; the Folia, a Portuguese carnival dance; the Gallarda (in spite of Curt Sachs) is shown to be of Spanish origin, and the Saraband a lewd dance from the Spanish Main! Among a host of other obsolete dances, Querol observes how Lully, followed by Purcell, distorted the rhythm of the Canaries.

There follows a most enlightening chapter on the musical instruments used in Cervantes's days in Spain.

With this excellent and penetrating book still in mind, one finds that 'El "Quijote" en la música' comes as something of an anti-climax. The author's idea of collecting together and commenting all known musical works inspired by the notorious *manchego* is entirely laudable, but he has been very considerably and unfortunately hampered by present-day international conditions, and only a handful of the scores he mentions are actually dealt with in detail. It is also a great pity that there are so many disturbing errors in the Introduction: 'L'Heure espagnole' has nothing to do with bull-fighting; 'Der Matador' is by Hofmann, not Hoffmann, who, incidentally, did write 'Liebe und Eifersucht', after Calderón; Chopin only wrote one 'Bolero'; Lalo's title is 'Symphonie', not 'Rhapsodie espagnole'; etc., etc. And who, please, is this Lissley who composed "The spanish [*sic*] rivals for his Druryplane [*sic*] theatre"? In view of the faultless production and accuracy of the former of these two volumes, it would seem, surely, that Victor Espinós never himself corrected the proofs of his work, which is peppered throughout with printer's errors—even though it is Monografías No. 2 of the series started so brilliantly and published by the august Instituto Español de Musicología.

From the scores he has been able to study Espinós comes to the interesting conclusion that, among all the Quixote musical literature, the works of Purcell, Strauss and Falla top the list. If this be so, and there is no reason to doubt it, it is to be hoped that the B.B.C.'s Third Programme will soon let us hear 'The Comical History of Don Quixotte'. All the same one is thoroughly intrigued by the fact that there are works by such distinguished composers as Lalande, Rameau, Dittersdorf, Offenbach, Padre Martini, Leonardo Leo, Piccinni, Donizetti (*not* Donizzeti) and Samuel Arnold. By the way, Henry Fielding was not a composer, nor were he and Dr. Arnold Swiss! However, these scores are evidently not at present available, for Espinós only mentions them in passing. The works he has to hand, however, he examines critically and in flowing literary style, so we must hope that he will some day bring out a second, enlarged and corrected edition of what should be a unique and outstanding book.

N. F.

REVIEWERS

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The belated news of Espinós' death reached the reviewer as this was going to press.

REVIEWS OF MUSIC

Arnold, Malcolm, *Sonatina* for Flute and Piano. (Lengnick, London.) 3s. 6d.

Variations on a Ukrainian Folksong for Piano. (Lengnick, London.) 3s.

Amid the encircling gloom it is a pleasure to meet a composer such as Malcolm Arnold, whose every note is neither inhibited by ancestry nor weighed down by the thought of posterity. One feels that he writes to please (and sometimes to tease) rather than to preach or to express the spirit of the age. He is capable of an extraordinary diversity of style. The *Sonatina* for flute and piano, for example, mingles in its first movement a graceful turn of whimsical melody with a fierce clatter of ninths and sevenths and pounding octaves which ape to perfection a development section that is unable to develop. Its second movement is a beautifully turned passacaglia, rather harmonic than melodic, inasmuch as its melody is heard at the beginning and end and its middle section is based on the harmonies implied by the given melody. The composer here speaks, albeit at tiny length, with an individual and beautiful voice. The last movement is a "hill-billy" *allegretto languido* in D major with a taking *portamento* in its unabashed refrain. The whole work takes about eight minutes.

The Ukrainian folksong is a decadent capitalist ballad called 'Yes, my Darling Daughter'; one doubts whether it has ever seen Transcurtainia for all the Slav dress in which it is presented. In the variations fancy is so free as to be riotous, and in many of them one listens (and indeed looks) in vain for something to make an impression on the mind's ear other than that of bizarrerie. There are ten variations, some of them of fair difficulty; the fifth, as interlude, pays a special visit to B \flat minor to mimic the canonic octaves of the Brahms-Handel variations.

Babin, Victor, *Three Fantasies on Old Themes* for Two Pianos. (Augener, London.)

1. *The Piper of Polmood.* 8s.

2. *Hebrew Slumber Song.* 3s.

3. *Russian Village.* 4s.

These three pieces, picturesque and very well written, should soon be in popular demand. The musical interest is bound to be slight, for there is after all not much to be done to a folk dance or folksong except to deck it out and either repeat it or turn to another one. In his transitions, however, the composer shows much skill and interesting thought. The local colour is vivid and there is plenty of satisfying work for each player.

Bush, Geoffrey, *Three Elizabethan Songs* for Voice and Piano. (Novello, London.) 3s.

These songs are striking in the vivacity of imagination which they show. The composer has an ear both for the rhythms of words, which

are caught without pedantry, and for the musical expression of their underlying impulse. In the first song the breathless extravagant ardour of Campion's 'Fire! Fire!' is matched with music of great exhilaration. The second is Donne's 'Sweet, stay awhile', a simple and beautiful melody, grateful to sing. The third is yet another setting of 'Sigh no more, ladies', its interest residing mainly in its flexible rhythms, "to one thing constant never". A top A is required.

Beethoven, *Fidelio*. Vocal Score by Ernest Roth. (Boosey & Hawkes, London.) 12s. 6d.

This new vocal score is a well-printed version of the whole original text with Edward Dent's English version. It is almost unnecessary to catalogue the virtues of the translation; it goes without saying that within the limitations of rhyme and a libretto whose German is far from striking Professor Dent has given us a version which is easily sung, studiously avoids those inversions that make sung sentences incomprehensible and if anything makes for greater dramatic clarity than the original. Perhaps there is no more difficult problem than the beginning of "Gott! Welch' Dunkel hier!" Macfarren gives us "Heaven! What gloom profound!", Sullivan the comic opening remark "Lo! A darkness here", Dent the splendid "Dark, and always dark!"

In the transcription of the score the aim has evidently been to write piano music, and it is remarkably successful on the whole. There are, however, still a certain number of passages of fast-repeated chords, especially in the overture (the E major one is given) which are impossible to play, but which are easier to write than equivalent figuration is to invent.

Britten, Benjamin, *Saint Nicolas: a Cantata*. (Words by Eric Crozier.) Op. 42. (Boosey & Hawkes, London.) Vocal Score, 7s. 6d.

This cantata was written for performance at the Centenary Celebrations of Lancing College, Sussex, in 1948. Apart from its being an occasional piece, the composer was under the limitations of writing string parts and chorus parts which should not be too difficult for mainly local resources. One cannot judge the orchestration from a vocal score, but certainly the chorus parts are altogether successful. The main burden of the work is borne by the tenor soloist who sings the part of Nicholas. The composer's mastery of declamation is apparent in every line. Eric Crozier's words offer every opportunity of effect, including as they do the pompous and ceremonial, the tender and passionate and the affectionately sacrilegious. This latter element, so prominent in medieval carols, is caught in a lilting 6-8 movement—'The Birth of Nicholas'—of which these are typical words:

Water rippled "Welcome" in the bath-tub by his side;
He dived in open-eyed:
He swam; he cried
"God be glorified".

One of the best movements is the 'Journey to Palestine', in which the storm sent to curb the ungodly spirits of the sailors is presented with a splendid verve that must win the enthusiasm of every performer.

It must be confessed, however, that one has doubts whether some parts of the work will sound convincing divorced from the occasion (one supposes from its publication that it is intended to stand on all fours with Britten's other work). One feels that several passages have an air of extemporization which their immediacy of effect cannot obscure. One would like to be proved wrong in this judgment by subsequent performances. The instrumentation is for piano duet, organ, strings and percussion. There is a main choir, S.A.T.B., and a gallery choir, S.A., and part of two hymns, 'All people that on earth do dwell' and 'God moves in a mysterious way', are for the whole audience or congregation.

Capdevielle, Pierre, *Trois Pièces brèves* for Violin and Piano. (Durand, Paris; United Music Publishers, London.) 8s. 9d.

These are period-pieces, as typical of 1929 as anything could be, whether one considers the titles ('Spleen . . .', 'Marche des choses invisibles' and 'Les Effluves de la nuit') or the astonishing complexity and difficulty of means to achieve so precious and transient an effect. There is hardly a shot in the violinist's locker left undischarged. The first piece is content with left-hand *pizzicato* and double harmonics, but the second contains not one bar of single-note *cantabile* played with the bow. There is of course no reason why one should not play chromatic *glissandi tremolando col legno sul tasto* if the occasion demands it. Bloch's Quintet contains most of the tricks of the trade, but they are part of an imposing piece of music, whereas here the music has been so sophisticated and attenuated as to make the most evanescent Debussy prelude (a starting-point for the first and third of these pieces) seem a thing of flesh and bone. A couple of virtuosi should try to find rehearsal time to let us see if the scent of these pieces can be recaptured—a forlorn hope, one fears.

Douglas, Roy, *Elegy* for String Orchestra. (Lengnick, London.) Full Score, 3s.

The composer has woven his contrapuntal texture mainly from a four-note phrase of no fixed tonality. The piece is thus assured of tautness of expression, but lacks landmarks in its sombre course. For retaining interest it relies on variety of texture and the judicious management of the many solo and chorus timbres available to a skilled string orchestra. The intonation will be found difficult; but the uniformly slow tempo should help both player and listener on their way through the many dissonances which are the essence of the style.

Dyson, George, *Four Songs for Sailors* for Unaccompanied Chorus S.A.T.B. (Novello, London.) 2s. 6d.

These songs are rearrangements for S.A.T.B. of four songs originally written in unison or two-part versions; the accompaniments remain unaltered. The settings are simple and effective ones of 'To the Thames', 'Where lies the land?', 'Sea Music' and 'A wet sheet and a flowing sea'. The mood is in the main as downright as it should be, but the ghostly choirs of 'Sea Music' sing their "Christe eleison" with a beautiful touch of mystery.

Finzi, Gerald, *For St. Cecilia*, Ceremonial Ode for Tenor, Chorus and Orchestra. (Boosey & Hawkes, London.) Vocal Score, 4s. 6d.

Here are all the ingredients of English festal song. We have a majestically pompous introduction, broad choral declamatory passages over a stately tread, picturesque allusions to St. George, St. Dunstan with his tongs, St. Swithin and St. Cecilia herself, who is hymned with that noble kind of diatonic tune that springs from Parry. The music is effective in performance, chorally not at all difficult, but requiring a large chorus for its full weight. It is perhaps a trifle dull, but Cecilia is no experimenter; she is, to quote her poet Blunden:

Sure of her dream that bears the world along
Blest in the life of universal song,

and introspection, which we have grown to love in Finzi, was clearly not required.

Lutyens, Elisabeth, *String Quartet No. 2*, Op. 5, No. 5. (Lengnick, London.) Score, 6s.

This work, dated 1938, is an approachable one because it not only has a momentum and, in its first movement especially, a dramatic power which compels attention, but also freely uses writing in thirds and sixths which, together with frequent pedal-points, relieves the hearer of the difficulty of trying to cope with tonally independent strands for long stretches. There are three movements, the first of which is chiefly impressive for the power and skill with which it makes its two climaxes with long pedals and *ostinato* passages. The second is an *allegretto scherzando* in 7-8 time with an almost romantic trio. The third is a sad and tender *adagio* based largely on its fugal opening.

Mellers, Wilfrid, *String Trio* for Violin, Viola and Cello. (Lengnick, London.) Score, 6s.

The string trio is a Spartan medium, and Mr. Mellers is not concerned to ameliorate it. Indeed for much of the work the parts lie as bleakly exposed as any babe on Taygetus. But austerity is not profundity, and there are stretches of this music where one finds it hard to believe that these notes, and these notes only, represent an urgent conviction on the composer's part. At the same time it cannot be denied that there are, particularly in the opening *adagio* movement, moments of genuine passion and of a somewhat frigid beauty. The middle movement, a *presto* in a tarantella rhythm, contains such things as chromatic scales and other fast passages written in major and minor sevenths. Assuming that they can be played perfectly in tune at speed—a very big assumption indeed—what musical ear is going to apprehend or indeed attribute to them any significance? One cannot believe the composer himself capable of any such feat. The most successful movement is the last, again a fairly slow movement; this is a fugue with long episodes, and it shows the power that can be generated when irrelevances are eschewed. Its long descent from the stretto at its climax to its peaceful end is a most beautiful and sensitive piece of writing.

Montgomery, Bruce, *Christ's Birthday*, Suite of Carols for Mixed Chorus and String Orchestra, with Piano obbligato. (Novello, London.) Vocal Score, 3s.

Four Shakespeare Songs for Voice and Piano, Set II. (Novello, London.) 3s.

The suite of six carols takes fifteen minutes to perform. Chorally it is interesting without being excessively difficult; it should be a welcome item for enterprising choirs who can obtain only a simple accompaniment. The first number is perhaps the most difficult and least rewarding. It is a setting of part of Christina Rossetti's 'In the bleak midwinter'. It suffers in the inevitable comparison between its elaborate setting of part of the poem (surely too good to be truncated) and Holst's perfect strophic tune. The exquisitely weighted words lose by their repetitions in this setting and the splashes of harmony seem, apt as they are at first glance, to overburden the plaintive simplicity of such lines as "Frosty wind made moan" and "Snow had fallen, snow on snow". 'Balulalow' follows, set as a melody for sopranos over a rocking accompaniment. The four fifteenth-century lyrics which complete the suite are the most assured in style. 'Adam lay abownden' and 'Good day, Sir Christemas' are both given bold harmony and a vigorous line. 'There came three kings' and 'A maid peerless', the latter unaccompanied except for interludes, reveal a contemplative mind with an alert ear for harmony and a skilled sense of atmosphere.

The songs are 'Take, O take those lips away', 'When icicles hang by the wall', 'Who is Silvia' and 'Under the greenwood tree'. They are by comparison less interesting, mainly because their chromatic harmony is not so original. The vocal lines are grateful, however, and are neither high nor difficult.

Moeran, E. J., *Sonata* for Cello and Piano. (Novello, London.) 7s. 6d.

The chief impression this work creates is that of the unity of each movement and of the whole. The ideas are not originally striking but are developed with great skill. One feels that the composer has got everything possible out of them and that each movement ends as the last word is said. In short, here is craftsmanship at its best, without fuss or groping. The first movement has for material an *alla marcia* theme in square phrases with a touch of the grotesque, set in contrast to a *cantabile* in soaring sequences which every good cellist will enjoy. The second movement is an *adagio*, simple and deeply felt with some fine rhetorical writing in its middle section. A good deal of subsidiary material in the last movement is borrowed from the first, but the main themes are new and excitingly developed. The cello part is most satisfying and effective. The piano writing is on occasion rather thick for good balance—a necessary warning, as this Sonata is the kind of romantic music that demands and stimulates exuberance.

Oldroyd, George, *Three Liturgical Improvisations* for Organ. (Oxford University Press.) Nos. 1 and 3, 2s. 6d.; No. 2, 3s. 6d.

A composed impromptu is such an accepted contradiction that it is a surprise to find in these pieces a printed form of ramble. The plainsong of "Verbum supernum prodiens" lends direction and climax to part of

the third, but the other two quiet improvisations are full of otiose repeated cadences for which many an extemporizer would reproach himself. The pieces are all simple and clearly laid out.

Pritchard, Ernest L. M., *Sonata in D major* for Organ. (Novello, London.) 6s.

This Sonata is written mainly in the contrapuntal style which seems to be the accepted texture for large-scale organ music. But much of the music is, if not tedious, lacking in any outstanding effect. For many pages there is part-writing whose melodic interest is negligible and whose harmony seems to lack direction. Long diatonic passages are suddenly broken into by wide modulations which are much less effective than they should be because they make no melodic point, clinch no argument. The four movements are Introduction and Rhapsody, Passacaglia (the rigours of the form make this the most satisfactory), Intermezzo and Finale. They can each be played separately. The first movement is provided with a passage linking it with the second as an alternative to a full close for use when the first movement is played alone, but the link is such a weak one that it seems preferable to dispense with it. The music is well laid out and not too difficult. It avoids fussy registration.

Prokofiev, S., *Three Children's Songs*, Op. 68. (Russian and English words.) (Anglo-Soviet Music Press, London.) 5s. 6d.

Only the third of these songs, 'The Little Pigs', is simple enough for a child to sing, but perhaps for this reason it is the most attractive of them. The other two put children's sentiments to more sophisticated melody and harmony. 'The Chatterbox' is a long patter-song which reads tediously in English; 'Lollipop Song' makes clever use of the vein of sly melody which is Prokofiev's own.

Ratcliffe, Desmond, *Sonata in A flat major* for Violin and Piano. (Novello, London.) 8s. 6d.

The composer has seen that the violin is fundamentally a *cantabile* instrument and has designed his music spaciouly with this truth always before him. This in itself predisposes one in his favour, and one is happy to add that the stuff of the music, though not strikingly original, is shapely and well handled. There are only two movements; the first, a slow movement, after presenting a motto theme and motto accompaniment, moves to E \flat for the rest of its course; it is of simple ternary construction and is full of melodic interest, though some of its harmony is not original. The second movement is an *allegro vivace* in which the motto theme is used both as an incisive figure and as a broad melody. It is decent music without pretentiousness, a pleasure for both performers.

Rawsthorne, Alan, *Concerto* for Violin and Orchestra. (Oxford University Press.) Full Score (facsimile), 12s. 6d.; Violin and Piano, 15s.

This work is an interesting and successful attempt to steer a middle course between the dramatic interplay of the classical concerto and the type of accompanied rhapsodizing of which the Delius Concerto is such a dangerously successful example. Here, although passion replaces drama, there is sincerity and coherence in the music because it is a typical work of the young and serious British school in its insistence on contrapuntal growth from short phrases. The formal tutti finds no place

in the scheme, but the orchestra finds ample self-expression in the polyphonic texture supporting the soloist. There are two movements. The first, after a slow introduction in which the germ of the movement is announced, continues *andante con moto* in a mood of elegiac melancholy that reminds one of the first movement of the Walton viola Concerto, with which it is comparable in beauty and depth of feeling. The second movement is an *allegro*, which starts with an exhilarating fugue for orchestra alone, a splendidly sustained piece of writing. For the solo entry we have an *adagio* which springs from the fugal theme. The *allegro* is then resumed with energetic splashes from the brass, again there is a slow section, even more impressive than the first, and the end is an exciting piece of bravura. If there is an apparent weakness anywhere, it may be found in some stretches of the second movement where the music seems merely busy. Something more blatantly memorable might well have had its place here—but it is a brave man who in these days snaps his fingers at style.

Stevens, Bernard, *Sinfonietta* for String Orchestra. (Lengnick, London.) Full Score, 7s. 6d.

Sonata for Violin and Piano. (Oxford University Press.) 7s. 6d.

Bernard Stevens has already given proof of contrapuntal mastery in his recent 'Ricercar' for string orchestra. Here the same technique is applied to a more picturesque and dramatic form of composition. He has a predilection for canon and for enharmonic sequences. The players will find the latter trait the chief difficulty of the work, for the parts which sound perfectly logical as harmony tend singly towards shapes which are by no means easy of intonation. The music is set down with admirable directness and economy, and the phrases which germinate the movements all have that vigour and incisiveness which is essential to sustain so polyphonic a texture. The chief phrase of the slow movement in particular is a lovely and graphic one, the sort of tune which a composer can congratulate himself on finding. It is altogether a satisfying work.

Satisfying, too, is the one-movement Sonata for violin and piano (eleven minutes). The medium being unsuitable for polyphonic writing we find a more lyrical but no less impassioned style, in which a noble opening phrase is expanded in a masterly way. Rhetoric has its place too in a fanfare passage of disparate common chords which dominates the middle section. The return of the main theme, *con sordino*, is very beautiful and the violin part (edited by Max Rostal, as the composer modestly records) is effective without being very difficult. One looks forward to a success for this work.

Suck, Charles J., *Trio No. 1, in C major* for Oboe, Violin and Cello. Edited by Evelyn Rothwell. (Chester, London.) Miniature Score, 3s. 6d.

The only information Evelyn Rothwell has been able to find about this composer is that he was an oboe player in London about 1780, a pupil of J. C. Fischer. She is right in claiming for this trifle that it has more charm and personality than the music of some of Suck's better known contemporaries. The three movements take a mere eight minutes. There is an opening *allegro* as neatly turned as early Haydn, a tiny slow movement and a rondo. A certain thinness and indeed clumsiness of writing in one or two passages as they stand leads one to wonder whether a continuo is not intended.

I. K.

REVIEW OF PERIODICALS

Manfred Bukofzer, in the New York 'Musical Quarterly' of October 1948 and January 1949, reviews in forty-five pages the Plainsong and Medieval Music Society's edition of the Old Hall Manuscript, published in 1933-38. He begins by revising Barclay Squire's thematic list, retaining the original numbering and only modifying it with letters. The revision contains ten compositions not catalogued by Barclay Squire, which bring the total to 148. He proceeds to give a table of concordances, *i.e.* of other manuscripts surviving elsewhere, of fourteen compositions, some of which, being fragmentary in the Old Hall MS, were not published at all or were published incompletely. Bukofzer points out that these can now be completed from other sources, and he hopes for a supplementary volume. The discovery of these concordances leads him to assess more highly than before the Italian influence on English music in the early fifteenth century.

The reviewer is particularly critical of the editing of the isorhythmic compositions. He allows the transcriptions to be generally trustworthy, but discovers errors, particularly in the first volume, examples of which he gives. In the second section of his study Bukofzer discusses what he calls "migrant *cantus firmus*" (a type of treatment in which the plainsong wanders from one voice to another in succession). It is, he says, a treatment which has not been thoroughly investigated, and whose historical importance has not been recognized.

A chordal conception of music is inherent in the English "sixth-chord style", and it is only in such a homogeneous style that the idea of a migrant *cantus firmus* could originate, because here the voices were regarded no longer separately as superimposed parts or lines, but as a unified whole. The adoption of migrant C.F. affords unmistakable evidence of the fact that the successive composition of superimposed voices, the traditional medieval technique of polyphonic composition, was nearing its end. . . . There remains little doubt that the migrant C.F. originated in England.

This rather surprising view of something autumnal or decadent in the music of Henry V's time is returned to in the discussion of the so-called "ballade Masses". Pieces by Lionel Power "stand out for the ostentatiously difficult mensural and proportional complexities in which the generation around 1400 took special pride. They signify the Indian summer of the *ars nova*. The decline of an epoch manifests itself also with regard to harmony, in the liberal and somewhat freakish use of accidentals".

The fourth section of the review deals in great detail with the isorhythmic compositions ("that about a seventh part of the whole repertory is isorhythmic is in itself a sign of continental influence"); and the fifth section with the date of the manuscript. In his consideration of this question Bukofzer has had the help of John H. Harvey, who has discovered the wills of Thomas Damett (1437) and Nicholas Sturgeon (1454). The date of Lionel Power's death is given as June 5th 1445 (after a reference in an unpublished book by the late Johannes Wolf). Harvey's findings

"furnish conclusive proof for dating the Old Hall Manuscript in the reign of Henry V". Not Henry VI but Henry V must be recognized as the composer "Roy Henry", represented by two pieces in the collection. Bukofzer says: "The virtues and accomplishments of Henry V, which have recently been drawn into the brightly coloured limelight of the cinema, can be added to by a new and real one—that of a composer". It is interesting to learn that the Fountains Abbey manuscript, in the British Museum, which contains music of much the same period, was so soon as 1446 scrapped for use as binding material at Fountains—so fast did musical taste and fashions change in the fifteenth century.

Italian secular songs of the latter part of the fifteenth century, surviving in a codex belonging to the Montecassino abbey, are described by Federico Ghisi in the 'Revue Belge de Musicologie' (Vol. II, 1 and 2, undated). The codex was preserved at the Vatican during the recent war. It was known to André Pirro. The pieces with Italian texts are anonymous save two by Johannes Cornago. They belong to the following categories: Carnival song, Canzone-laude, Strambottocaccia, Villota, Strambotto-laude and Canzona-frottola.¹ Often they are of a strongly popular character, deriving from pedlars' cries and imitations of bells, while the carnival texts are frankly gross. The hunting-songs are to be read as amorous rather than literally sportsmanlike. The music is vertically harmonic, with but little of a truly polyphonic element. The spirit is vivacious, the movement often dance-like. This music belongs to the years 1450-80.

Edward Lowinsky follows with an elaborate paper on two motets hitherto wrongly ascribed to Clemens-non-Papa. The first is 'Si bona suscepimus', in Phalèse's collection of 1559, which, Lowinsky points out, is a clumsy adaptation of Clemens's 'Jesu nomen sanctissimum' in the same collection. The piece is not Clemens's only in the sense that its application to a text from the book of Job is not his. In his second instance Lowinsky shows that the Nuremberg publishers of 'Thesaurus Musicus' (1564) disguised a motet by Manchicourt ('Vidi speciosam') as one by Clemens with the words 'Salva nos Christe', "a falsification designed to attract the admirers of that composer". Later in the same number Charles van den Borren reviews at length and approvingly Lowinsky's 'Secret Chromatic Art in the Netherlands Motet' (New York, 1946). The question is this:

Did certain Netherlandish musicians of the middle of the sixteenth century (at the time of Orlandus Lassus's brief sojourn at Antwerp) practise certain secret artifices of a sort that allowed them occasionally to escape from diatonicism without seeming so to do, when judged simply by the look of their music on paper?

This question involves us in the maze of *musica ficta*, of which van den Borren gives a sketch. He goes back to the experiments of the early fifteenth century, citing a piece by Johannes Cesaris in which occur a D \flat , an F \sharp and more than one A \flat ; and then points to a certain reaction in the latter part of that century, represented by Okeghem, who made a return to the church modes. In the early part of the sixteenth century composers were certainly not uninterested in *musica ficta*, but were (unlike their predecessors of a hundred years before) inclined to refrain from giving in their compositions exact instructions as to its use, with the result that

¹ Or Giustiniana, so called after the fifteenth-century Venetian poet Leonardo Giustiniani.—R. C.

the application of so-called implicit accidentals still remains a puzzle.

The middle of the century is characterized by an effervescence of innovations whose principal centre is *musica ficta*. This may occur as a kind of colouring more or less resembling that which had been practised since the beginning of the fifteenth century; or else it may indicate a scheme of modulating according to the laws dimly apprehended by Josquin and practically codified by Willaert in his '*Quidnam ebrietas*'. The path was now open towards that modern harmony whose landmarks were laid down by Zarlino. In the meantime musicians still wandered and fumbled in a frontier region, where the old ecclesiastical modes defended themselves as best they could against the repeated assaults of *musica ficta*, which claimed its rights with the more vigour since it had now found the means of organizing itself and of fighting with equal arms against its opponent. This was the time of *musica reservata*, *riservata* or *osservata* . . . terms fashionable between 1550 and 1560. . . . Music aiming at the expression of sentiments (Quickelberg), music of a quite special refinement, destined for select listeners (Lassus, Vicentino)—such are the essential aspects of the *reservata*. Novelty, the *fin du fin* seem to have been its essential characteristics. . . . We shall not go far wrong in understanding thereby any music, sacred or secular, which proposed to depart from the common measure (*musica comuna*), and to realize an ideal of beauty and originality by unconventional means.

Clemens-non-Papa and Hubert Waelrant are in particular cited by Lowinsky to support his thesis of a secret chromatic art. Van den Borren calls his argument "infinitely probable".

Safford Cape reviews searchingly Ernst Meyer's 'English Chamber Music' (London, 1946), appreciating the author's labours in the cause of an underrated aspect of our composers from Byrd to Purcell, but finding fault with him as an imperfect medievalist and, above all, as a prejudiced politician or sociologist who, infatuated by *parti pris*, interprets the past in impertinent and misleading terms. Meyer says: "The predominance of the element of pleasure and diversion in music did not become apparent in musical life until the end of the sixteenth century". At this Safford Cape is up in arms, citing the art of the generations from Machaut and Landino to the 'Odhecaton', and asking: "Did all that music lack grace, charm, poetry, emotion?" Meyer, fanatically anti-clerical, detests the Middle Ages. According to him ecclesiastical polyphony was a weapon in the hands of the Church against Renaissance humanism; it represented the "mystical complexity" with which the Church sought to frustrate thought, enlightenment and the rights of the individual. "The desire of the Church to keep its music neutral and opaque became most noticeable in the choral works of the Netherlandish School towards 1500". Cape has no difficulty in disposing of this; and in particular of Meyer's theory that overlapping (*cadence masquée*) was a device of medieval ecclesiastics to befog their congregations.

Cape summarizes Meyer's argument as follows: The Church, a conservative power, bound up with the dying feudal dispensation, undertook a merciless war (partly interrupted in the twelfth and thirteenth centuries) against instrumental music (Meyer's p. 15), which made for a dangerous "activizing effect on human beings as individuals" (p. 18). The Church expressed its obscurantism in polyphony, the effect of which was intended to be "neutral and opaque" (p. 106). "Instrumental music it vituperated or brutally persecuted" (p. 18). Such music nevertheless survived "as an unofficial and often underground musical activity". It represented the aspirations of "the people" and flourished in proportion as the Church weakened; and when the Church, its moral prestige lost (p. 49), was overcome the young instrumental music triumphed along with and at the same time as "clarity of thought,

enlightenment by education and recognition of the rights of the individual", (p. 106)—those fragrant flowers of the Reformation.

Cape disposes of all this. That the fate of the Church was not bound up with the feudal system is proved by the flourishing popular orders of mendicant friars in the thirteenth century. The part played by the Dominicans in the founding of universities proves that the ideal of the Church, so far from being obscurantist, was the diffusion of intellectual light. How can the political ideal of the Church have denied individual rights when the conception of the individual's inviolability in relation to the power of the State is a fundamental Christian conception? As for ecclesiastical opposition to humanism, it is the very excesses of humanism in the sixteenth-century popes that have always been a reproach. The Church's alleged "loss of moral prestige" is refuted by the emergence, century after century, of new religious orders whose moral elevation can be denied by none.

What evidence, asks Cape, does Meyer bring to support his theory of an ecclesiastical persecution of instrumental music? Nothing more than this: a certain number of local decrees, seemingly aimed at the wandering minstrel not as a musician but as a disreputable social element; and some pieces of pulpit rhetoric, probably from puritanical Cistercians. Cape says that Meyer should have recognized the two tendencies, humanist and anti-humanist, which have characterized the Christian community from the beginnings—tendencies noticeable among both Protestants and Catholics, thus on the one hand the Cluny Benedictines and the Lutherans, and on the other hand St. Bernard's disciples and the Calvinists.

But one simpler and more general constataion reduces to nothing the imaginary hostility of the Church towards instrumental music. If the Church set its face against this music it can only have been by reason of the profane character of that art. All profane music must then have called down on itself the anathema of ecclesiastical authority, and more particularly vocal music, by reason of the texts to which the tunes were set. But see what, in point of fact, happened! Hundreds, thousands of profane compositions—rounds, love-songs, historical songs, profane motets, ballads, virelays, bergerettes—the performance of which, be it mentioned, absolutely necessitated instrumental accompaniment—were not only everywhere disseminated in manuscript form but, moreover, were often, and perhaps more often than not, actually written by ecclesiastics, that is to say, by those same men who held in their hands and fashioned with those self-same fingers sacred polyphony, "neutral and opaque".

It never occurs to Mr. Meyer that the Catholic religion may, through the doctrine it teaches, have been an inspiration to composers, unsealing in the depths of their soul a spring of praise and adoration which, crystallized in various musical forms, gives birth to a religious style. He, on the contrary, considers sacred music only as a utilitarian concoction made up according to rules which represented no natural expression of religious feeling but resulted from instructions imposed by authority—and this with the aim of bewildering and beclouding men's souls.

He concludes:

It has been our privilege to see at work musical scholars whose one care has been to draw conclusions from the facts and nothing but the facts. Hence conclusions which are sure and may serve as a starting-point for explanatory systems of a philosophic order. How important, then, it is that the thesis should be launched only when the facts have all been rightly read; and, on the other hand, how dangerous the path which, starting not from facts but from a thesis, runs the risk of violating the facts, to end up in a sheer travesty of history.

R. C.

CORRESPONDENCE

To the Editor of 'Music & Letters'

Sir,

Since writing my article on Bartók's Rhapsodies, published in the January issue of 'Music & Letters', I have discovered that shortly after writing the first violin Rhapsody Bartók changed his mind about one point in the form, inasmuch as he did not insist on having the "lassú" ending to the second movement played when the complete Rhapsody was performed. In fact, in his own performances, and in his recording of the work with Szigeti, he himself used the "friss" ending, originally intended for use only when the "friss" movement was played separately. On noticing that nearly every performer used the "friss" ending, I made some inquiries and was assured by various players with whom Bartók was associated that he found the "lassú" ending rather ineffective. This seems to show that after writing the violin rhapsodies he became more convinced that the two movements of a rhapsody should be completely independent, even in key if necessary. In this matter, though some of us may find the "lassú" ending very satisfying, we should no doubt follow Bartók's precedent, as indeed most performers already do.

COLIN MASON.

Budapest,

January 15th 1949.

To the Editor of 'Music & Letters'

Sir,

May I be permitted to add a note to the very interesting article by Mr. L. G. Langwill on 'Early Musical Directories' in your January issue? It concerns the pipers—Courtney and John Macgregor—mentioned in the Directory of 1794.

Patrick Courtney was a player of eminence on the Irish Uilleann (or Union) pipe in the late eighteenth century. He lived for many years in England, and we are told that he played at Covent Garden, in the overture to 'Oscar and Malvina'. This overture was by William Reeve, who succeeded William Shield as composer at the theatre. Courtney himself also wrote much music for the bagpipe.

John Macgregor at Mr. Balneari's, Edradont, was a puzzle, but after some considerable search I found that "Balneari's" should be in reality "Balneaves", while "Edradont" is a mistake for "Edradour", a small place near Moulin and Pitlochry, Perthshire. Evidently the unusual Scots names had been a stumbling-block to the editor of the Directory!

The Macgregors were a famous piping family who lived at Fortingall, Perthshire, and their instrument was the Great Highland Bagpipe, quite distinct from that played by Courtney. One of these Macgregors, named John, was piper to Colonel Campbell of Glen Lyon, and although aged seventy-three in 1781, he was capable of winning third prize in the contest

of that year, organized at Falkirk by the Highland Society of London. The first prize on this occasion was won by Patrick (or Peter) Macgregor, piper to Henry Balneaves of Edradour.

In subsequent contests the name of John Macgregor appears several times as first prize-winner: 1784, John, senior, of Fortingall; 1788, John of Strathtay; 1793, John, of the Breadalbane Fencibles; 1806, John, of London; 1808, John, of the 73rd Regiment; 1811, John, no address. In addition to this, at the contest of 1785 there were three John Macgregors competing, namely John, senior, of Fortingall; John, of Glen Lyon; John, junior, a son of the latter and aged only twelve years. None of these appears as a first prizeman of that year. It may have been the last-named John who became attached to the various regiments, and perhaps also succeeded Patrick (or Peter) as piper to Henry Balneaves of Edradour. This, however, is only conjecture.

Mr. Seton Gordon states that there is a set of pipes preserved at Blair Castle, believed to have been played by a John Macgregor in the '45. This John was in the Atholl Brigade, and was known as Iain mac an Sgeulaiche—John, the son of the teller of old tales. One of his sons was a piper at Dunvegan Castle.

References for the above notes are to be found in Dalryell, 'Musical Memoirs of Scotland' (1849), Manson, 'The Highland Bagpipe' (1901), Grattan Flood, 'The Story of the Bagpipe' (1911), Seton Gordon, 'Highways and Byways in the Central Highlands' (1948). All these volumes are of considerable interest.

WM. A. COCKS.

Barmoor,
Ryton-on-Tyne,
January 11th 1949.

To the Editor of 'Music & Letters'

Sir,—Your readers may be interested to learn something of the progress of the Union Catalogue of Music, of which the purpose is to bring together in a single compilation all the great wealth of old music (*i.e.* works published in any country before 1800) now stored in libraries throughout the British Isles. Some two years ago this project, first ventilated in 1945, was translated into reality through a generous gift made by the late Gerald Cooper. The editor of the catalogue is Dr. O. E. Deutsch, and the destinies of the work are guided by a small council under the chairmanship of the Rev. E. H. Fellowes. More than 100 libraries are being covered, but it is hoped that the work of compilation and editing will be completed by 1952. The total number of entries will run to about 45,000. The ultimate method of publication of this work, which will answer a great and growing need, has yet to be decided, but will probably be on a subscription basis.

A. HYATT KING, *Hon. Secretary.*

London.
January 3rd 1949.

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